





*Francis Hill.*

*Ulrich Middeldorf*

a wavy annulation by R.  
found in honey  
see Burlington Bee, 185,  
1944 p 223 ff

list of 1822

mark



AN  
ACCOUNT  
OF THE  
STATUES,  
Bas-reliefs, Drawings  
AND  
PICTURES  
IN  
*ITALY, FRANCE, &c.*  
WITH  
REMARKS.

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By Mr. *RICHARDSON*, { *Sen.*  
and  
*Jun.*

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THE SECOND EDITION.

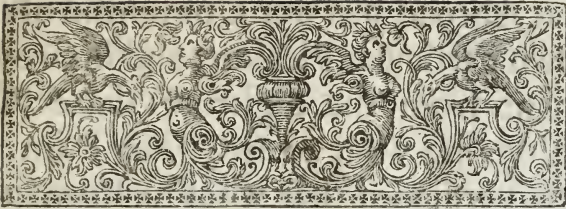
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L O N D O N :

Printed for D. BROWNE, without *Temple-Bar*; J. WHISTON  
and B. WHITE, at *Boyle's Head*, and L. DAVIS, at *Lord*  
*Bacon's Head*, both in *Fleet-street*. MDCCLIV.





T H E  
P R E F A C E.

By J. R. Sen.

*Ergo age, Chare Pater, cervici impone-  
re nostræ:*

*Ipse subibo humeris, nec me labor iste  
gravabit.* Virg.



W HETHER I have done Well,  
or Not, in Publishing this  
Account, I am oblig'd in  
Justice to take it upon my

Self, and to declare, as I do, that 'tis  
my Own Act.

I had an Undoubted Right to dis-  
pose of these Papers as I thought fit.  
I am well satisfy'd my Son when he

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was Abroad was not Unmindful of his Own particular Pleasure, and Improvement from the Sight of those Fine things he went to see; but I am no less persuaded that what he Principally intended in making, and noting down his Observations was to gratify Me; the Cream of which he gave me by Long, and Frequent Letters. From Which, and from his Notes taken upon the Places, I (with his Assistance when he came home) collected what was for my Purpose.

But tho' These were Abundantly more than I Expected, or could have Hop'd for, yet being often wrote in Haste, and when he was greatly Incommoded by Heat, or Otherwise, it must needs happen that they were not always so Copious, nor gave me so Clear an Idea of the Things as I Wish'd; in That Case I had recourse to his Memory; and I was Surpriz'd to find he had There so Carefully, and Distinctly treasur'd up so many Particularities worthy



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thy the being recollected, and added to what he had committed to Writing. I have been ever since upon all Opportunities getting Farther Light into These Matters; Chiefly from Him; but Sometimes from Others, and from Books; comparing his Accounts with Theirs, and making some few Improvements by the Hints we thus receiv'd. Besides all this, tho' I have Throughout (as it was necessary) preserv'd the same Style as written by my Son, I have Enlarg'd upon the Materials he has given me, and to his Remarks have added many others of my Own. This latter Article he insisted upon that I should declare if I resolv'd to publish these Papers; and particularly that Those upon the Pictures of *Raffaele* in that *Suite* of Rooms in the *Vatican* which go by his Name are Intirely Mine. I must add withal, that whatever Mixture there is of This kind, the Whole has my Son's Concurrence, and Approbation.

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That I should write upon what I never Saw, may appear strange to some; Such may please only to observe that My Remarks are Chiefly upon the way of Thinking; which is seen in a Print, or a Drawing, as well as in the Thing it self: These I am well furnish'd with, particularly for those famous Works of the *Vatican* just now mention'd: *Bellori* has moreover describ'd 'em very minutely, and exactly; I mean as to the Figures of each Picture. I remark then on what I have Seen; for the Little that remains on which my Remarks are made, Evidence has been to me instead of Eyes, as it must be in Matters of the greatest Importance.

Tho' I had a Right to these Papers, I should not have Published them without my Son's Consent; which I Have: But whether 'tis agreeable to his Own Judgment, or in deference to Mine, or pure Complaisance, I cannot tell: He has from his Infancy accusom'd me to such an in-  
tire

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tire Resignation of Himself to Me ; and That in so Obliging a manner, that I can never tell what his Real Sentiments Are, but by what I think they Should be : However having his Consent ; and This being a proper Supplement to what I have already done, Especially because I have here made some Illustrations of, and Additions to what has been said in those Discourses ; And moreover it being in it Self Useful, and Entertaining to all that Love the Arts, I was induced to make this Publication.

When I wrote my First Discourse 'twas All I then had the least Thoughts of, but it happen'd to be what ought to have been Begun withal, The Theory of Painting ; in That I have laid down what I conceiv'd to be the Principles of the Art. My Second Volume was an Attempt to shew how to judge of the Goodness of a Picture, to know Hands, and to distinguish Copies from Originals ; to which I added a Persuasive to this sort of Study. This in-

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deed is properly a Discourse on the Conduct of the Understanding, apply'd to Painting; and led me Naturally, and Unavoidably into a way of Thinking such as would have been necessary in a Philosophical Discourse upon the Conduct of the Understanding at Large; nor is there any Other way of treating the Subject as it ought to be treated; at least I know of none. And if here I sometimes Digress'd from my Subject of Painting, I did not from what was also my Business, the Conduct of the Judgment. The present Treatise is to Set Before the Reader, and to Apply the foregoing Rules by Remarking Upon a Collection of Pictures, and Statues; and 'tis the Collection of the whole World, for the Principal things of this kind now in being are Describ'd, and Criticis'd, and such Notices of the Rest are added, (especially taking in what are interspers'd in my Other Discourses) as may give a tolerable Idea of what the World possesses of the Works

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Works of Painting, and Sculpture.

I have also in proper places given an Abridgment of the History of Our Art, and of the Lives of the Painters, with the Characters of the most considerable of them; All which has been done at Large by Other Hands.

My General Subject I have upon Several Occasions shewn to be worthy of all the Pains I, or a Better Hand Have taken, or Can take in treating it; and I know not any particular Branch of it that I have not Consider'd, and as Fully as it Ought to be: If any Other shall think fit to undertake it hereafter, he may supply the World with something Better; he may Know more, or be Otherwise better qualified as a Writer: But This is All I have been capable of doing: I am Exhausted as to This Subject, whatever the Subject it self may be thought to be.

I am never like to be of any Consequence to the World unless in the way I am in as a Painter, and one endeavouring

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deavouring to Raise, and Cultivate the Love of the Art by shewing its true Uses, and Beauties. This I have apply'd my self to as the great Business of my Life, next to what Religion, and my particular Obligations require. And what I have done in the Whole, as well as in what I now offer to the World, is in consequence of This sort of Ambition, and Benevolence.

We have Variety of Accounts of Foreign Countries, of their Religion, Government, Habits, Customs, Manufactures, and other Particulars, *Italy* amongst the rest as she is One of the most considerable Spots of Ground in *Europe* is Thus well known; but what she is very Remarkable for, and wherein she is Distinguish'd from all Other Countries in the World remain'd 'till Now undescrib'd, not only in our Own, but in any Other Language. There are indeed Catalogues of her Pictures, and Statues; as there are of every Figure in some of the Pictures: and there are Prints of many, and  
some

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some Copies ; but These are as the Names of Towns in a Map, or Views of the Places, neither of which, not even the Latter are sufficient to give an Idea of them : And if Some Writers have accompany'd their Accounts with Remarks they are mostly Extravagant, and Undistinguishing General Encomiums, or Notices of Particulars the least considerable. Or they have said what they Fanfy'd, not what in Reality was to be found : If These give more extensive Ideas than mere Catalogues they are False ones : Catalogues are of some Use, so are such Remarks as show what Ought to be, so far as they so Instruct : For the rest they are Mischievous, as leading People into Mistakes, and a wrong way of Judging. We have gone in an Untrodden Path ; and if we have given a Sufficient Account of these fine Things, or whoever else will be pleas'd to furnish the World with such a one a Defect will be remov'd, and we supply'd with what we ought to have had long ago.

As

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As every Picture, Statue, or *Bas-relief*, besides what it was intended to exhibit, leaves upon the Mind of him that sees it an Idea of its Self, distinguish'd from every Other of its Kind; he that would describe them should endeavour to communicate such Distinct Ideas. 'Tis true there are some things that Words alone cannot describe; but Words can go farther a great deal than Any I have yet met withal. They can tell not only that there Is such a Picture, and Where it is, but how Large, in what Situation, and in what Condition; what are the Thoughts, and how those Thoughts are Express'd; in short, what are its Beauties, and Defects throughout: And though the Colouring, Style of Drawing, Airs, and some Attitudes cannot be exactly describ'd, Something may be said of These too; and even to one that is Not a *Connoisseur*; but to Such a one the bare saying 'tis of such a Master gives an Idea of the most Undescribable of them; and especially



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pecially if it be added the thing was done in Such a Time, in Such of his Manners, and is in Such a Degree of Goodness of Him. If it can be Compar'd with some Work that one can have recourse to; or if there be Prints, Copies, or Drawings of the thing, These should by all means be referr'd to. Such a Description Well Made, and Carefully Attended to, may put a Reader Almost upon a Level with him that Sees the thing; and in a much Better Situation than thousands who see without Judgment of their Own, or the Assistance of Others to show them what is before their Eyes.

We have endeavour'd Thus to describe some of the most Considerable things my Son saw; Others of them have not been so Fully, and Accurately describ'd, as Sometimes not having had Means, or Opportunities to do it; but Chiefly from pure Choice, to avoid Tedioufness, and Repetitions. A great many Fine things are but just Mention'd, tho' writing Catalogues is  
not

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not to our Taste; but This we have done as it helps to give an Idea of what is to be seen in such, and such Places: These, after Those which were more Largely spoken of, were what step'd out of the Crowd, and Touch'd my Son most; whether by a certain Degree of Goodness, or for their Rarity, or other Particularity. There is in *Italy* such a Multitude of Sculptures, and Paintings, that 'twould be Endless to Take, and Give an Account of All, even of those that are really very Good; Those that have been There, and with a Taste for these Things, will remember many they have seen of which here is no Notice taken. My Son took large Notes of what he saw in *Holland*, and *Flanders*, but little more than a Summary Account is given of These. To have done otherwise than we have done would have been too great a Drudgery for Us, and too Tiresome to our Readers; and our Book would rather have been of that sort that one re-

curs

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curs to Occasionally only, than what is to be read Through with Pleasure.

We have referr'd to Prints as often as it occur'd to us that there were such of the things we have mention'd; but as we are Not very conversant with These, those that Are will find that those References are not so frequent as they might have been: And if My Collection is oftner mention'd than any Other, 'tis Only because we are better acquainted with It than with any Other. This I hope People of Good Sense, and Candour would have believ'd, whether I had Thus guarded against Reflexions on This Article or not; however I thought it might be proper to do it: Ostentation, or some such Conceal'd Motives, would have prompted us to have found Opportunities enough to have manag'd This matter very differently from what we have done.

The terrible Circumstance that appear'd at *Marseilles* whilst my Son was abroad, and which so justly alarm'd

## The P R E F A C E.

harm'd all *Europe*, prevented his seeing *Naples*, *Venice*, *Genoa*, and some Other Places well worth seeing ; and forbad his Return to *Paris*, to which he reserv'd the Sight of many fine things There ; and a more Particular, and Exact Consideration of what he did see. Some Common Accidents depriv'd him of the Pleasure he would have had in seeing, and remarking upon Some things, chiefly the Holy Family of *Raffaele* in the Royal Collection of *France*. At the *Escurial*, and in many other parts of *Europe*, are many Excellent Pictures which my Son never intended to visit. But tho' he had seen All he Design'd, or even All that are to be seen, the following Account would have been little other than it Is ; some few Additions indeed there would have been, and but Few, and Those not of the most Excellent Things in the World, (I must except that of *Raffaele* just now mention'd) for notwithstanding their great *Eclat*, I don't take the Works of *Titian*,  
*Tintoret*,

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*Tintoret*, and *Paolo Veronese* to be of That Class; and those Places my Son was Prevented from seeing are Chiefly remarkable for the Works of These, or of Inferior Hands, whose Principal Characters are what are Least to be Describ'd, and the Least Considerable in Painting, the Pencil, and Colouring: but they give no Such Ideas as what we have from the Best Masters of all the Other Schools; Their People (Generally speaking) neither Look, nor Act with that Grace, and Dignity, as those of *Raffaele*, *Mich. Angelo*, *Giulio*, *Correggio*, *Guido*, &c. As for Statues there are so few besides Those of *Rome*, and *Florence*, that I believe Enough has been done as to Them; unless it be by Larger, and more Learned Discourses than We can make, and Such as is rather the Business of Antiquaries than Ours.

But whatever my Son Miss'd the Sight of, he Saw a great deal more than we thought fit to take notice of in these Papers, and that for another  
a Reason

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Reason than has yet been intimated; And amongst These Some are omitted, which he that takes his Ideas of from what he may happen to Hear, or Read concerning them, will expect we should not only have Mention'd, but Applauded. There are great Works of This kind, as well as Single Pictures; such are those of *Vasari*, the *Zuccaroes*, and some others the *Vatican*, those of *Josopin* in the *Capitol*, &c.

The Abatements we have made from the Common, receiv'd Opinion with relation to Some Celebrated Works may be Censur'd. We Expect it: And yet 'twill be very Unreasonable. We have often complain'd, and justly, of the Superficial Accounts we have had of these Things: and that they are little other than Catalogues, or Panegyricks; We pretend to give a more Distinct Idea of them; 'tis therefore we write. If That be Allowable, or Commendable, the Freedom we have taken is So too, for 'tis  
a Ne-

## The P R E F A C E.

a Necessary Consequence of it: The great Men who to the Honour of Humane Nature have Bequeath'd these Works of Theirs to Posterity were yet but Men, and Fallible as Such. And 'tis no Presumption in Us to say they were so, and Wherein; especially considering 'tis much Easier to say what a Picture Ought to be, than to make Such a one: Should Others go upon Our Plan in Considering these Works They would do as We have done; though as all are Fallible we should not Always Agree in our Remarks; We should be Right sometimes, and sometimes Mistaken; and so would Those be who should assign the particular Instances wherein we were So.

But after all We do not differ from the General Voice, or Other Writers, so much as it may be thought at First Sight; for if we were to give an Account at large of any of these things, we should say as Others do that 'tis Fine! 'tis Admirable! Or if we would raise our Style, and *Italianize* a little,

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we should call it Miraculous! Divine! or any thing: There are many Instances of this kind in the following Sheets, when we have not thought fit to descend to particular Remarks. A Picture, or Statue may be Excellent in the Main, notwithstanding Some Defects. However when we do Indeed differ from Others, our Reasons will appear where we have thought it Proper, or it has been Practicable to produce them, and then the Reader may judge of Those; where That has Not been done we hope he will give us Credit as we shall be found to Deserve it.

I believe my Son has taken great Care as to Facts, and that there are as few Mistakes of That kind as can be expected; for there are a vast number of Particulars, and Those seen many times under great Disadvantages in Several respects. The Remarks have been Consider'd, and Review'd with the utmost Care, but There too we may be Mistaken. However there are

no



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no Wilful Misrepresentations: And what Prejudices we have are in favour of the Works of those Masters we so often mention, and whose Names, and Memories are Dear to Us; as much so as to any who may happen to blame the Freedom with which we have given our Judgments.

Let me be permitted to add, that if any One says we have been Mistaken, it ought to be remember'd that (*Cæteris paribus*) His *Ipsè dixit* is no Better than Ours, tho' he has Consider'd the Matter as Carefully as we have done, nor so Good if he has Not.

I flatter my self that the Principal Objection is that which is still behind, with the Answer to which I will finish this Preface; (I mean the principal Particular Objection; for as to the General one with relation to our Abilities for what we have undertaken, I must leave That Unanswer'd.) It will be said that the Time that my Son spent Abroad was too Short.

## *The* P R E F A C E.

When this is said with regard to his Improving himself in Painting, we are prepar'd with an Answer to such of our Friends as are intitled to it, that is, Such as we would Consult withal, or which concern themselves in our Affairs in pure Friendship; but I ought not to trouble the Publick with That. If it be thought he had not time enough for the purpose of the following Account; and This is all a Reader (as Such) is concern'd about, I freely confess it might have been Improv'd if he had stay'd much longer, or if we had Both gone together, and spent some Years upon it: But he stay'd long enough to collect the Materials for what you see, and such as were chiefly wanted.

Whatever more Complete Work may appear in time to come the Publick has it not Yet: And Our having led the Way, and done more than Ought to have been Expected from Us (Considering we have other Business in the World) is some sort of  
Merit,

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Merit, at least it ought not to be imputed to us as a Fault that we have done no more; though a Lover of the Arts may Wish we had.

The Time my Son spent Abroad was indeed not Long, but he made the Most of it.

He travel'd in a manner very Commodious, and Expeditious; and having an Excellent Constitution; Cherish'd, and Preserv'd by Temperance, he could endure a great deal of Fatigue, and after that with a very little Refreshment apply himself to the Business he went upon. One Morning in the Month of *July* he was on the Road by One o'Clock, Travell'd the whole Day in that Hot Season with the Intermission only of about two Hours at Noon; he then pass'd the *Apennines*, (a Rough, Tiresome way) came to *Florence* about six in the Evening, saw a Procession in the Cathedral, the whole Service held about three Hours; then he went to his Inn, and after a very short Stay to the

## The P R E F A C E.

*Opera*, (which begins there at that time o'Night,) the next Morning he was busy in Seeing, and Observing what was Curious from one end of the Town to the other. He enter'd *Rome* about Noon, after having Travell'd all that Morning, and the whole preceding Night, and Day; and that in the time of the Heats, consequently without Sleep, That being Fatal in those Seasons in That *Campagna*; yet the Same Day he visited the Works of *Raffaele* in the Churches of *S. Agostino*, and the *Pace*.

Nor did he Excuse himself from Seeing, and taking Notes of what he Saw by Difficulties, or Inconveniences, nor even by some Dangers; and indeed his too much exposing himself to the Heat of the Sun not to lose time in the first two or three Days of his being in *Rome*, and till he had better accommodated himself brought a Fever upon him, of which however he soon happily recover'd.

Thus he Husbanded his Time: But

'tis

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'tis not That Only that a Man spends in Doing any Work, All that it cost him in Preparing himself for it ought to be brought into the Account: *Ciro Ferri* was reproach'd as demanding an Exorbitant Price for a Picture, done as they said in three Days; *You Mistake* (says he) *I was Fifty Years about it.*

Whoever would Travel with Advantage ought to have the Languages, a competent Stock of Learning, and other Gentleman-like Accomplishments, Civility, Good Nature, Prudence, and a Becoming, and Insinuating Manner, to which Personal Agreeableness does not a little contribute: And before he sets out he ought to know as much of what he goes Chiefly to Observe upon, as can be learn'd at home: Add to all this a hearty Love for that particular Study; and proper Recommendations. Thus he will not only Judge Better, and more Readily of what he sees, but get easier Admission, and have greater Opportunities of seeing.

If

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If I should say my Son was Thus Prepared I might be suspected of Partiality, and Vanity, by Those especially that know him least: And I feel my self so much a Father, and a Friend, that I should think it reasonable to suspect my Self if I did not know that he had from his Infancy, 'till he set out spent his time in such a manner as if he thought These Voyages were to be the great Business of his Life, and that he was fitting himself for them; And if I was not confirm'd in my Opinion of him by the many Favours, and Advantages he had, and the continued Testimonies of Esteem he is still honour'd with by the most Illustrious *Connoisseurs* Abroad, and indeed from All that know him.

But Whatever my Son's Diligence, and Qualifications Were, 'tis Certain that in proportion as They are Allow'd to have been what I Assert, or Intimate, the Force of the present Objection will be Diminish'd. Moralists say, and  
with

## *The* P R E F A C E.

with great Reason, a Man may dye Young at Fourſcore, and Old at Forty, according as he manages his Time: He may have been Long in *Italy* who ſpends but a few Months there; or come home too Soon, after having Liv'd there half an Age.



ROTTER.



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## MILAN.

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## ROTTERDAM.

*Monsieur FLINCK's Collection.*

**A** Quantity of Antiques, Busts, Bas-reliefs, and Figures: Pictures all *Italian*, except one or two of *Rembrandt*, one of *John of Cleve*, a Disc. of *Raffaele*, and one of *Rotenamer*; two of *Poussin*, one of *Poussin*, which is exceeding fine, the Sacrifice to the Golden Calf, much larger than a Half-length long ways. Here is a Portrait, and a History (the Beheading of *St. John*) by *Parmeggiano*; *Parmeggiano*. *St. Peter* at Prayers, by *Guido*; a Half-length *Guido*. Portrait by *Titian*; Shepherds worshipping, a *Titian*. very Capital Picture, by *Old Palma*. With several others of *Giorgion*, *Lodou: Carracci*, *Old Palma*, *Guercino*, *Andrea Schiavone*, *Castiglione*, &c.

### DRAWINGS.

His Collection of these is truly Noble, Numerous, and well chosen, of the Greatest Masters. He has very near 30 of *Raffaele*, some *Raffaele*. very Capital; particularly *Constantine* making an Oration to his Soldiers, painted in the *Vatican*. It has 16 or 17 Figures looking up at  
 B the

the Sign appearing in the Heavens; 'Tis a Folio, in Length, Pen and Wash upon a brownish Paper, Heightned, the White as if just done, and all of Perfect Preservation. This is that which was sold at Sir *Peter Lely's* Sale for 100*l.* Mr. *Flinck* has near 20 of *Giulio Romano*, about a

*Parmeggiano*. Dozen of *Parmeggiano*: One of these last is exceeding Capital, the Marriage of SS. *Joseph* and *Mary*, the same as the Print: Pen, Wash'd, and Heightned; highly Finish'd. He has one of the most Capital and Perfect Drawings that can be seen, of *Paolo Veronese*; it has 98 Figures, and as many different Faces and Actions: 'Tis the Story of the Feast of *Beltshazar*, upon a Greenish Ground, Wash'd, and Heightned; admirably Preserv'd. There is another like perfect Drawing of *Primiticcio*, only That has but 10 Figures: 'Tis of *Hercules* and *Dejanira* in the Grotto, in two several Beds, as preparing to celebrate the Feast of *Bacchus*, Figures with Lights, &c. He has other Capital Drawings of several Excellent Masters.

*Paolo Veronese.*

*Primiticcio.*

There are other Collections of Pictures at *Roterdam*: Those of Monsieur *Meirs*, Monsieur *Van Besom*, Madam *Scheepens*, Madam *Van Bellen* Lady of *Wadinknfeen*, &c. wherein are some few *Italian* Pictures, chiefly of the later Masters; two or three of the *Poussin's*; some of the *Borgognone*, *Le Sueur*, *Seb. Bourdon*; and several of *Van Dyck*, *Rubens*, and other *Dutch*, and *Flemish* Masters.

Mr. *Van Elmet* has some few *Antique* Busts.

LEIDEN.

Monfieur *La Cour* has a fine Collection of *Dutch* Pictures, all Capital; *Dow*, *Scalcken*, *Rembrandt*, &c. and amongft thefe something of *Rubens*.

HAGUE.

*Maison du Bois*.

Some few of *Van Dyck*, *Rubens*, &c.

AMSTERDAM.

Mynheer *Vander Schelling* has feveral Pictures, but chiefly of *Dutch*, and *Flemish* Mafters.

DRAWINGS.

Several fine ones of *Raffaele*, and *Giulio Romano*, but not many others of that Age, nor of the Beft Mafters, tho' fome there are very Good.

*N. B.* *Vander Schelling* is fince dead, and his Collection difpers'd.

*Monfieur* AMORY.

Has fome few good Pictures, *Flemish* and *Italian*; and a few Antiques.

DRAWINGS.

He has a fmall Collection, and two or three of *Giulio Romano*, as many of *Parmeggiano*; fomewhat of *Lodouico*, *Annibale*, *Dominichino*, &c. few others of fuch Mafters.

*Monfieur* TINKATRE.

DRAWINGS.

*Correggio.*

Several of *Raffaelle, Giulio, Parmeggiano, Annibale*, and other of the Best Masters, together with more of Inferior ones; but few Capital, or very remarkable. Some there are; as one of *Correggio*, an Afcenfion, 9 Fig. Dark, Wash'd and Heightned. Highly Finish'd.

He has a Young *Germanicus*, an Antique Buft, with Cafts from a great many of the Best Antiques; and two very fine Heads of *Fiamingo*.

*Van Zomer* has a vaft Number of Drawings; I did not look over all the Books, tho' a great many I did. There are abundance of good Ones, and some of the Best Masters: But I faw none very Capital, or exceeding Touching, efppecially of fuch Hands.

ANTWERP.

*Correggio.*

In feveral Private Collections, as of *Monfieur Bredau*, the <sup>a</sup> *Chanoine de Lycht*; the *Chevalier Peeters*, *Monfieur de Wit*, *Signior Ferrari*, *Monfieur de Vos*, &c. As alfo in the <sup>b</sup> Chamber of the *Celveniers* near the *Meer*, the <sup>c</sup> Church of the *Beganes*, and in feveral other Churches are many Good Pictures, chiefly of *Rubens*, and *Van Dyck*, and other *Flemish* Masters. But there are fome few *Italian*: A fine <sup>a</sup> Head of *Correggio* of a *Madonna* looking up, *Profile*; Bright and Beautiful, the Colouring of which made a vaft Impreffion on me at firft Sight, and I fhall ever retain the Idea of



of it. A<sup>b</sup> *St. Peter*, and a<sup>c</sup> *St. Francis* at Prayers of *Guido*, &c.

*Guido.*

#### DRAWINGS.

*Monsieur de Vos* has good ones, especially of *Rubens*. Several *Italian*; a fine one of a Figure on Horseback by *Raffaele*; one of *Giulio*, the *Horatii* and *Curiatii* in the Pal. of T. one of *Correggio*, a *St. John Baptist*, &c.

*Raffaele.*  
*Giulio.*

*Correggio.*

#### BRUSSELES.

Here are several Collections of Pictures, as of *Monsieur Ferrageau*, *Monsieur Verwort*, *Monsieur Colart*, *Monsieur Lemons*, &c. consisting of some few *Italian* Pictures, and many of *Van Dyck* and *Rubens*, with other *Flemish* Masters; not without some of *Poussin*, the *Borgognone*, &c. But the Best Collections here are of *Monsieur Fraula*, and his Son; who besides many good ones of the Best *Flemish* Masters, have several very fine *Italian* Pictures; together with some of *Poussin*, and the *Borgognone*.

A *Præsepe* of *Raffaele*, highly finish'd in Small; the Light comes from the Child.

*Raffaele.*

Two of *Giulio Romano*, one a *Bacchanale*, the other *Cupid* and *Psyche*, drawn by two Swans, guided by little Loves, &c.

*Giulio Romano.*

A most Capital Picture of *Albani*: God the Father supporting his Dead Son, 9 Angels, and Cherubims, &c.

*Albani.*

A *Madonna* by *Parmeggiano*; an Angel is pulling down Palm-Branches; 'tis about one Foot square.

*Parmeggiano.*

A *Riposo*, by *Annibale*.

*Annibale.*

- Annibale.* A very Capital Picture of an Angel worshipping the Dead *Christ*, by *Annibale*.
- Guido.* A Fortune, as big as the Life, by *Guido*; very Beautiful, and an Excellent Picture.
- Raffaele.* Another of *Raffaele*, but his first Manner; 'tis a Resurrection, five Soldiers are asleep.
- Poussin.* Holy Family of *Poussin*, as big as the Life: an Excellent Picture.
- Guercino.* The four Ages, by *Guercino*; very Fine.
- Carlo Maratti.* A Nymph pursu'd, whom *Diana* covers with a Cloud: an Admirable Picture of *Carlo Maratti*. The Thought is Delicious.

Éc.

### The LOUVRE.

#### *Some of the Principal Pictures.*

- Dominichin.* *David* playing on his Harp, and two Angels on his Left-hand; the same Taste as the *St. Agnes* of this Master, at *St. James's*.
- Ditto.* Four Musicians.
- Titian.* The Marriage of *St. Katharine*; his finest Manner.
- Ditto.* *Francis I.* a *Profile*; Half-length, Exceeding fine. He has an Ermin Cap on, without any Ornament.
- Guido.* Painting: My Lord *Burlington* has one of the same; there is another at *Sir Henry Oxenden's* in *Kent*.
- Van Dyck.* *D. Ormond*, three Quarter and Hand; Exceeding good.
- Correggio.* Nymph with a Quiver asleep, uncover'd by a Satyr; two Cupids also asleep, marvellously colour'd, but Incorrect; of a Size between a Half-length, and Whole-length.
- And. del Sarto.* A Young Man's Portrait, mighty natural, and exceeding fine. *Virgin,*

*Virgin, Christ, and St. John*; my Father *Pel. da Mod.* has the Drawing.

*St. Cecilia* playing on the Fiddle, an Angel *Dominichin.* holds the Book; same Manner as those above.

*St. Margaret*, same as the Print in *D. Leopold's* Gallery. A very dark Picture, not extremely good, nor his last Manner. The Picture of which my Lord *Pembroke* has a Drawing: A *Madonna* holding the *Christ*, and the *Christ* a Lamb. I have seen several of these, but none that pleased me; they are all of a hard, stiff manner, and not good. Probably they are all, or some of them at least, of *Luini*. I have seen several of him much in this manner which are in the Style, but Inferior to those of *Lionardo*.

A Saint between 2 Angels, Heads and Shoulders; about the Bigness of a three Quarter, extremely fine, but his usual darkish Colouring. This has a Delicacy which the other has not. *Ditto.*

The *Virgin, Christ, St. Elizabeth, and St. John*, in a Round, exceeding fine; the same, or near, as the Print. *An. del Sarto.*

*Isabella Clara Eugenia*, the same as that of *Van Dyck.* the Duke of *Devonshire's*; Original too.

The *Virgin and Christ* in the Clouds in a Heaven of Angels, a large Altar-Piece; a Bright, Noble Picture. *Rubens.*

### *The Gallery.*

The *Witch of Endor*; the finest I have ever seen of this Master; the Expression of Horror and Witchery is in Perfection. *Salvat. Rosa.*

An Old Woman telling a Young one her Fortune; *Old Palma.*

tune; wondrous fine! The Cunning and Cheat of one, and the Folly and Credulity of the other, is admirably express'd.

*N. Poussin.*

The Woman taken in Adultery, painted very Strong, and finely Colour'd; a Yellowish, warm Tinct, not in the least Fade, or Hard, as the Sacraments (the Regent has) are.

*Ditto.*

The Baptism of *Christ*, where is the Woman that kneels as in the Sacrament of Baptism; the Best Colouring.

*Ditto.*

*Clorinda* coming to the Shepherds, from *Tasso*; his Fade Colouring.

*Ditto.*

The *Canaanitish* Woman; finest manner.

*Albano.*

The four Seasons, very fine; but the Figures something Hard against the Ground, which is a Fault very common with this Master.

*Titian.*

Holy Family.

*Poussin.*

*Moses* found; of the Best and Gentilest Style of this Master.

*Carlo Marat.*

*St. John.*

*Ditto.*

Two or three other Pictures, very good.

*Paulo Veron.*

Finding *Moses*, very good.

*Poussin.*

The Spies bringing the Grapes, his best manner: My Father has two Drawings of this.

*Giorgion.*

Four Figures, Bright manner, well preserv'd.

*Van Dyck.*

Several Portraits.

*Dominichin.*

*Aeneas* carrying *Anchises*, with *Creusa*: Divinely fine! the *Creusa* has her Head wrapt up, which has an excellent Effect. They all walk in a Hurry; and little *Astyanax* runs in a Fright, finely express'd.

*Poussin.*

Time taking up Truth; as the Print, 'tis a Cieling in a Round, but much spoil'd by Rain.

*The French Academy.*

A *Madonna*; Size a small three Quarter. *Lion: da Vin.*

A Woman's Portrait, said there to be *Christina* Queen of Sweden. *Van Dyck.*

*Collection of Monsieur CHATIGNARET.*

A Portrait  $\frac{3}{4}$ , a Man with his Hand in his Bosom, Black manner, but a fine Picture. *Annibale Car.*

A fine *Madonna*, well preserv'd. *Seb. Piombo.*

*Venus* sitting, and a vast Number of Cupids; they have the Arms of *Mars*, and some come to the Goddesses to shew themselves dress'd in them; some are putting on the Helmet, &c. very fine. *Albano.*

Two Landskips; Great Style, finely Colour'd. *Annib.*

Two other Landskips. *Campagnolo.*

A Salutation, *St. Mary*, *St. Elizabeth*, and four Figures; his fine gentile manner. *Baroccio.*

A Crucifix, *Magdalen* at the Foot of the Cross. *P. Veron.*

A Holy Family. *An. del Sarto.*

A Post-man standing in a Landskip, with a Dog by him; a very large Picture, Whole-length, very finely painted. *Titian.*

*St. John.* *Gio. Bellini.*

*Monsieur CROZAT's Collection.*

*Centaur*s and *Lapithæ*, a Frize in Colours several Foot long, and two Foot high, as fine as *Polidore.* *Pordenone.*

So call'd here: a *Ritratto*, the same that Sir *Thomas Hanmer* has, call'd *Dom. Beccafumi.* *Giorgion.*

I have

I have seen two others, one in the Duke of *Florence's* Apartment, next the Gallery in the Palace *Pitti*; and the other in the Gallery of *Dusseldorp*. See the Notes of those Palaces.

*Raffaele.*

Cardinal *Pole*, Half-length, he sits in a Chair, large Beard, dress'd in White, with the short Red Cloak, and a Cap on: The Attitude Graceful, and Noble; Colouring Brownish; a very fine Picture.

*Scarcellino da Ferrara.*

Holy Family; the Taste is a kind of Mixture of *Vanni*, and *Parmeggiano*; a good Picture.

*Parmeggiano.*

A Saint in White upon her Knees, very Graceful, and full of Devotion, well colour'd; a Delicacy as in his Drawings.

*P. Veronese.*

A Dead *Christ* supported by Angels; Graved by *Ag. Carrats*.

*Pordenone.*

Two other Frizes as that above, but other Subjects.

*In the Room built in Imitation of the Tribunal of the Great Duke.*

*Mich. Ang.*

A Model of the *Moses*, in Clay, small.

*Dan. da Volt.*

Young *Hercules* killing the Lyon, a Model.

*Fiamingo.*

The *Torso* of the *Belvedere*.

*Antique.*

A *Cybele*, or else the Tutelar Goddess of *Paris*, which the ancient *Gauls* represented much as a *Cybele*. This was found under one of the Gates of *Paris*.

*P. Veron.*

*Rinaldo* and *Armida*, a Model, Clay.

*Mich. Ang.*

Another of a Dead *Christ*: My Father has the Drawing, only the Legs wanting.

In this Room are several other fine Things, besides the

## DRAWINGS.

The Battel of *Constantine*, Pen, Wash'd and *Raffaele.*  
 Heighten'd, well preserv'd; the White much the same Pencil as my Father's St. *Joseph*. This appears to be undoubtedly right upon a nice Observation of the Feet, Hands, Airs of the Heads, &c. 'tis about 18 Inches long, and 12 broad: Of such Perfection, that every Part is done with equal Care as any one Figure, or Air of a Head: tho' 'tis not so highly Finish'd, as that the Particularities of Arms, Armour and Ornaments are inserted; those are left to be done in the Painting. 'Tis in a Frame with a Glafs.

This Drawing, which I believe may be consider'd as the most Capital in the World, was at the Head of the Collection of Count *Malvasia*, who speaks of it in the Life of *Antonio Carrache*; it came afterwards to *Signior Boschi* of *Bologna*, whose entire Collection *Monfieur Crozat* bought in his Passage thro' *Lombardy*. *Bellori* in his Description of this Picture, makes use of this Drawing (and the Authority of *Andrea Sacch.* as to the Originality of it) to decide the famous Question, whether *Raffaele* had given the Design of it, or *Giulio* had painted it of his Own Invention.

The Woman in the *Incendie del Borgo* carrying the Pitchers, Red Ch. Dr. *Mead* has a Drawing of this Figure, Pen and Wash. *Ditto.*

The Holy Family of the King of *France*, Sketch, Red Ch. but the Virgin is finish'd. *Ditto.*

*Dante*

- Ditto.* *Dante* in the *Parnassus*, broad Pen, a very fine Drawing.
- Ditto.* A *Madonna*, *Christ*, and *St. John*, extremely good; and on the back something as bad as the *Slave* pulling the *Thorn* out of his *Foot* on the back of the Drawing of the *Camillus* my Father has of this Master, but doubtless of *Raffaele*; which also is the *Judgment* of *Monfieur Crozat*.
- Ditto.* *Madonna* sitting, holding the *Christ* in her Hand, he standing by her; a large Reed Pen, extremely fine.
- Ditto.* *Isaac* upon his Bed with *Jacob* and *Eſau*.
- Ditto.* A Boy kneeling as big as the Life, a Carton, Bl. Ch.
- Guido.* A Young Man, half Fig. as big as the Life; Bl. Ch.
- Tim. da Urb.* *Salutation*, *Virgin*, and *St. Elizabeth*, several *Angels* in the *Clouds*.
- Parmeggiano.* *Romulus* and *Remus* taking the *Augury*, the same as my Father's, but more finish'd.
- Giulio.* *Apollo* kissing his Master *Linus*, *Calliope* behind a *Tree*, with her Finger on her Lips.
- Ditto.* The *Battel* of *Turnus* and *Aeneas*; *Diana* in the *Clouds*, ten Fig. a beautiful Drawing.
- Ditto.* The Original of that done by *Rubens*, which *Mr. Roſſe* has: *Fame* crowning a *Conqueror* in a *Chariot*.
- Raffaele.* *Figures Towing*; the Original from whence *Battista Franco* did that my Father has.
- Giulio Roſp.* The *Magi*, a large Drawing, his usual manner, but not very touching, highly finish'd, Pen and Wash.



*Apollo and Marsias*, large, the same as my *Ditto*.  
Father's; a fine Drawing.

Monfieur *Crozat* has about 60 Drawings of *Correggio*.  
*Correggio*, the most Capital of which is Wash'd  
and Heightned, as the *Notte* my Father has.  
This (as some others) is pasted into Pastboard,  
and cover'd with Isinglass, which preserves  
them without taking off any of their Beauty  
or Force.

*Another Porto Folio, all of Raffaele.*

St. *Paul* tearing his Garment, a Sketch on-  
ly; on the Rev. is a Drawing of *Alb. Durer*.

A Thought for the Church of St. *Peter's* at  
*Rome*.

First Thought for the School of *Athens*,  
Pen, Sketch; behind is a Study in Red Ch. of  
several Fig.

Seven of the Heads in the Carton of giving  
the Keys; that of St. *John* Divine! and much  
as the Carton. Red Ch.

*Joseph's* Dream, different from that in his  
Bible, &c.

### *The Gallery.*

A *Magdalen* in Extasie in the Clouds, her *Guido*.  
Face encompass'd with Glory, and almost  
lost in, and united with it: she is sitting, an  
Angel by her. *Rembrandt* in a Drawing of  
the Last Supper my Father has, seems to have  
had the same fine Thought as *Guido* in this  
*Magdalen*; the Head of the *Christ* is as it were  
envelop'd with Brightness; 'tis almost hid,  
surrounded with Palpable Glory.

*Dark with Excessive Bright* — Milton.

Barocci.

A Lady Half-length, a Portrait; her Left-hand upon a Dog, her Right-hand hanging down, holding a Handkerchief: his usual Colouring.

Raffaele.

St. *George*, which was done for an Ancestor of my Lord *Pembroke*, and by him parted with to King *Charles I.* The Armour, and Feet of the Horse, poor; but the Airs of the Heads very good: Particularly there is a great Sweetness in that of St. *George*.

Le Brun.

A Portrait of a Man, three Quarter, extremely fine, and well colour'd, with a prodigious Force; the best Monsieur *Crozat* had seen of this Master.

Mola.

Antiq.

*Rachel* and *Laban*, a fine Picture, strongly painted, and well colour'd. On each side of it is an Antique Marble Head, (there are a few others in the Gallery) and over it is

Rubens.

A Portrait.

And. Sacchi.

The *Prudentia Divina*, a finish'd Sketch for the large one in the Palace *Barberini*. Over this,

Rembrandt.

A Portrait, fine.

Van Dyck.

Lord *Pembroke*, a Portrait.

Titian.

Cardinal *Pallavicino*.

Albani.

*Lot* and his two Daughters; not very good. Over it

Van Oest.

A Holy Family, well colour'd.

Old Pa'ma.

Holy Family, and St. *Katharine*.

Rubens.

A Woman's Portrait. Over this,

Two Antique Heads, one of *Augustus*, and the other of *Anacreon*.

These are some of the Principal Things of Monsieur *Crozat's* Noble Collection. As for his Drawings, he has of most of the considerable

ble

ble Masters; *Raffaele, Giulio, Parmeggiano, Correggio, Rubens, Van Dyck, and Poussin*, pretty numerous: Few of *L. da Vinci, Mich. Angelo, Batt. Franco, &c.* many of the *Caracci*, and that School; as also of *Barrocci* and *Paolo Veronese*. In short, his Collection of Drawings is I believe the Greatest in the World; and though it has (as all other) many slight and many small things, all are Good.

*The French King's Pictures in Coypel's House.*

The Sensual Man bound by the Passions *Correggio.* (represented by several different Figures) and bitten by Remorse (Serpents) 'tis in *Guazzo*; near as large as a Half-length, much Heightened. At the bottom appears a Boy's Head, he is eating Grapes. 'This is particularly admirable! 'twas an After-thought, for my Father has the Drawing, but without this Boy.

Heroick Virtue, the Fellow to it. *A Minerva-like Figure*, sits on a slain Dragon, holding her Helmet in one Hand, and a broken Spear in the other; Victory crowns her, and Angels with Musick: Both are over her Head. On one side is a Figure representing the 4 Cardinal Virtues, as having the *Insignia* of them all; on the other is a Woman with her Hand on a Globe, measuring with a Pair of Compasses, and pointing towards the *Lontanezza*; a Boy looks upon you, directing you to take notice of what she is doing. This may have several Meanings, which every one may chuse as he pleases.

pleases. Both these Pictures are in the finest Style of *Correggio*. They have Looking-glass Plates before them.

*Raffaele.*

A Man's Portrait, a vast deal of Nature, but prodigiously hard, and black Colouring.

*Ditto.*

Another, colour'd like *Titian*.

*Annibale.*

The Silence, in Oil, very fine. 'Tis a *Madonna*, the Child being asleep in her Lap, she makes a Sign that there be no Noise to disturb him; a gentile pretty Thought.

*L. da Vinci.*

The *Jocunda* spoken of at large by *Vasari* in the Life of this Master. I consider'd it with the utmost Attention, Landskip, and every Part, and find it the same as my Father's in every respect; the same Particularity in the Colouring of the Hands, as distinguish'd from that of the Face: so that at that distance I could remember no difference, nor can I tell which I should chuse.

*Ditto.*

The *Belle Mareschalle* is over this Picture, 'tis in *Profile*, and is the better Picture; more Fleshy, but not so highly finish'd. No Hands.

*Parmeggiano.*

The Marriage of St. *Katharine*, very excellent. There is St. *Jerome* in it, of which my Father has the Drawing.

*Titian.*

*Madonna* with the Rabbet, as the colour'd Drawing my Father has.

*Guercino.*

St. *Jerome* and the Angel, the same as Dr. *Mead's*. Mr. *Flinck* has one too.

Several of the King's Pictures; and particularly that famous one of *Raffaele*, the Holy Family (of which my Father has the fine Copy) were in the Possession of the Duke d' *Antin*. These I could not possibly get a Sight of, tho'

tho' Mr. *Crozat* was so kind as to go with me. The Duke was not in *Paris*, and had the Key with him.

*The King's Drawings.*

A Book of which they boast much, said to be of *Mich. Angelo*. *Mich. Angelo.*

*Adam* and *Eve*, Red Ch. the same as the Bible. *Raffaele, a Book.*

*Moses* breaking the Tables of the Law, Pen, Wash, and Heightned, exactly the manner of my Father's Drawing of *Joseph*. This is ascribed to the *Fattore*. *Il Fattore.*

A large Monument, with a Bas-relief of *Constantine* on Horse-back, the same Figure as in the Battel.

An Old Man writing on a Board that a Boy holds on his Head; undoubtedly right.

*Joseph's* Brethren taking the Cup out of the Sack, 12 Fig. undoubted.

A *Madonna* of *Raffaele's* second manner.

*Abraham* praying to God, his Back turn'd as in the Bible; a Drawing with a Pen, the same manner as that of my Father where the *Vesta* is.

A *St. Katharine*, half Fig. and half as big as the Life, Bl. Ch. exceeding good.

The Head of the same Pope my Father has, very good; 'tis half as big as the Life.

*Garymede* giving the Cup to *Jupiter* in the Feast of the Gods; Undoubted.

*Another Book.*

Two fine Figures, a Salutation, the same *The Fattore.*  
C manner

manner as those we ascribe to this Master.

- An. del Sarto.* A fine Head, Bl. Ch.  
*Giulio Rom.* A Woman asleep, fine.  
 There are about 100 Drawings in this Book.

*Another Book.*

- Rosso.* The Tomb where are the four Cardinal Virtues; the King kneeling at the top.  
*Parmeggiano.* A fine little Figure.  
*Ditto.* Another.  
*Mich. Angelo.* A Head, Bl. Ch. very good.  
*Correggio.* A little Figure, very good.  
*Parmeggiano.* Two Figures, fine.  
*Correggio.* A *Madonna* Pope, Bp. same as my Father's; Exquisite.  
*Mich. Angelo.* A fine Sketch, Bl. Ch.  
*Parmeggiano.* A pretty Sketch, both sides.  
 Another Book said to be of *Carrat's* and his School.

*Another Book.*

- Titian.* A Feast, or Merry-making; Pen, admirable. Three Sheets of very large Paper.  
*Ditto.* The same kind of Subject.  
*Campagnolo.* All the rest of the Drawings in this Book, which are very Numerous, are of *Campagnolo*, or Copies after him, or *Titian*.

*Another Book.*

- Callos:* *Judas* hanging upon a Tree, and his Purse hanging by him upon another Tree; the Purse hangs as if in Imitation of the Man, and the Strings as the two Legs.  
*Ditto.* Fifteen or sixteen fine Landskips.

*Another Book.*

The *Bacchanale* of *Farnese*, but much alter'd. *Annibale.*

*Bacchus* upon an Elephant, and *Ariadne* *Ditto.*  
standing at a distance on a Chariot: Several of the Figures the same as in this Story in the *Farnese*.

A Painter's Head, big again as the Life. *Red Ditto,*  
Ch. the same manner my Father has a small *Profile* of a Half-length, Painting; his Name not known.

There are several other good Sketches of *Annibale* in this Book.

## The Regent's Pictures.

*First Apartment.*

Over the two Doors two *Madonnas*, both *Raffaele.*  
of the second manner, but extremely fine.

*Madonna* and *St. Joseph*, same manner. *Ditto.*

Preaching of *St. John*; the finest I ever saw. *Mola.*

*St. Francis* at Prayers, the other Monk, and *Dominich.*  
three Angels in the Clouds; Excellent.

The Virgin Sowing, *St. Joseph* at work, and *Annibale.*  
the young *Christ* helping him to strike a Line. If nothing farther was to be consider'd in a Picture than the Historical Truth, this might be a very good one; but there is a Choice of Truth as well as of Nature: A Portrait may be very Like, tho' the Man be represented as just come out of his Bed, or off a Journey, but such a Choice would be certainly wrong. The Humility and Poverty of our Lord's Circumstances, which the Gospel sets forth in order

to excite proper Sentiments in Us, ought also to appear in Painting; but the Rules of the Art forbid what is too Low, and Vulgar. Painters indeed oftner err in the Other Extreme; That is no Excuse hower for a Fault on This side.

*Raffaele.*

The St. *John* in the Wilderness, big as the Life, vast great Style. I look'd upon it an Hour: 'tis colour'd like *Titian*, or *Correggio*. There is a Wood Print of it.

(Another of these is in the Great Duke's Collection at *Florence*; Which is best they dispute.)

*Titian.*

*Ariadne*, and *Perseus*, as big as the Life, his very best manner: Colour'd as fine as possible.

*L. Caratts.*

Holy Family, and St. *Katharine* asleep; Excellent.

Holy Family, Size of a Half-length; Delicious!

Called *Raffaele*, Doubtful.

God the Father supported by the four Evangelists; very fine.

*Giorgion.*

The Duke of *Orleans*, of which my Father has the Copy, by *Bologne l' Ainé*, the same Size, and finely Copy'd.

*Allani.*

The Virgin washing Clothes, and Angels drying them as they fly about in the Air. St. *Joseph* is plucking Fruit for the little *Christ*. An Excellent Picture, tho' the Thought is odd.

*Annibale.*

*Diana*, and the Nymphs with *Calisto*.

*Correggio.*

The *Madonna* with her Face put to the Child's: A Print of this. 'Tis a most celebrated Picture here; Doubtful.



*The Cabinet of the Yellow Bed.*

A Woman reading to her Mother, while the *Rembrandt.*  
 Old Woman nods in rocking the Cradle where  
 her Grandchild sleeps: The same Size as the  
 finish'd Drawing my Father has, and exactly  
 the same, as far as a Drawing and Picture can  
 be. All the good Properties of a Picture (of  
 this Subject) are here in a very high Degree,  
 and some as high as one can conceive 'tis pos-  
 sible to raise them. They are plain People, and  
 in a Cottage; and Nature, and Humour must  
 be instead of Grace, and Greatness; the Ex-  
 pression is exquisite; the Colouring warm, and  
 transparent; a vast number of Parts put to-  
 gether with the utmost Harmony; and for the  
 Clair-Obscure it may stand in Competition  
 with the *Notte of Correggio*, or any other Pi-  
 cture.

*In a Salon.*

Over the Chimney, King *Charles I.* and his *Van Dyck.*  
 Family.

*Mars and Venus with Cupid*, all Naked. *Cangiafi.*  
 Extremely good, and well enough Colour'd;  
 and there appears nothing of the Squaring that  
 is seen in his Drawings.

Landskip with a Bark. *Annibale.*

Portrait of a Man in Armour; great as *Ti-* *Rubens.*  
*tian.*

*The next Chamber.*

Beheading of *St. John*, big as the Life, seven *Guido.*  
 Fig. a prodigious fine Picture.

*In another Room.**Poussin.*

The seven Sacraments in his Strongest, Warmest, Best Manner; the Expression very good: but those of *Cav. Pozzo*, tho' Inferior in other Respects, are rather Better in this. Perfectly well preserv'd.

Here are other fine Things of this Master, &c.

*The Gallery of Luxemburg.**Rubens.*

The History of *Mary of Medicis* by *Rubens*, is so well known by the Prints and otherwise, that a particular Description is unnecessary. These Pictures are about ten Foot high, some more; Figures as big as the Life. The Colouring is of the Best of this Master, and holds well; only they are not so well Preserv'd as one would wish, the Rain having got in, and ran down, and left its Marks on the Pictures; for they are painted on the Walls at the ends, and between the Windows on both sides of the Gallery; which has the other Furniture just as it was in the time of the Queen who built it.

*FOUNTAINBLEAU.**Primaticcio.*

These famous Works of this Master are almost spoil'd; the Colours off in a great measure, and the rest in many places hardly Visible. There appears however something of that Gentleness which was the Character of *Primaticcio*; but the Colouring Blackish, Brickly, and Disagreeable.

There

Here are several Courts adorn'd all round with Antiques, tho' none particularly remarkable.

## M I L A N.

### *The Monastery of the Dominicans.*

In the Refectory over a very high Door, is the famous Picture of the Last Supper, Figures as big as the Life; it is excessively ruin'd, and all the Apostles on the Right-hand of the *Christ* are entirely defaced; the *Christ* and those on his Left hand appear pretty plain, but the Colours are quite faded, and in several Places only the bare Wall is left; that which is next but one to the *Christ* is the best preserved, (he that crosses his Hands upon his Breast) and has a marvellous Expression, much stronger than I have seen in any of the Drawings. *Armenini* (who wrote about the Year 1580) says, this Picture was half spoil'd in his time. That Story of the Head of the *Christ* being left unfinished, *Lionardo* conceiving it impossible for him to reach his Own Idea is certainly false, because one part of that Head which remains entire is highly finish'd in his usual manner. They have nail'd the Emperor's Arms over the *Christ's* Head so low that it almost touches his Hair, and hides a great part of the Picture.

### *Ambrosian Library.*

#### *Drawings belonging the Academy of Painting.*

The famous Book of Mechanicks; the Dr. *Disco.*  
are pasted upon large Imperial Paper; there

are 399 Leaves, and 1750 Drawings, all undoubted Originals, with Remarks and Explanations, writ with his Left-hand backward, but which one reads easily with a Glass they have for that purpose: The Hand throughout is the same exactly as that on a Drawing my Father has of him.

*Lionardo.*

Another Book consists chiefly of *Caricatures*, or Droll-heads. I believe near 200, amongst which a very fine one of *Artus*, with the same Account under it as Father *Resta's* on the Drawing my Father has. *Cav. Bened. Luti* at *Rome* has one or two of *Artus*, the same Face, but all are in different Attitudes.

Here are five other Books of well chosen excellent Drawings, the Principal, or most remarkable of which are

*Bern. Louino.*

Three Boys, fine, like *Lionardo*.

*Ditto.*

A Head upon red Paper, same Taste.

*Gir. da Carpi.*

Several Figures after *Mich. Angelo*, exquisite.

*Parmeggiano.*

A Woman highly finish'd, neat Pen, red Ink.

*Perino.*

A Figure, fine.

*Raffaele-Agc.*

Virgin in the Clouds and two Saints; Pen, Wash. Wh. Admirable.

*Raffaele.*

St. *George*, Bl. Ch.

*Baccio.*

Three Figures, fine.

*Pordenone.*

Fortune showing the way to *Hercules*; the same Design my Father has.

*An. Fontana,*  
[thus written on.]

Several Figures in a Vineyard; *Le man propria de Messer Anibal Fontana intagliato in Cristallo*. Very good Pen.

*Mich. Angelo.*

Two Figures, Reed Pen, very fine.

Marriage of SS. *Joseph* and *Mary*; several other Fig. *Chiaro Scuro*, something heavy, but however very fine; one Foot and a quarter long, and three quarters broad. *Correggio.*

Dividing the Country by Lot; there is *Joshua* sitting, his Hand under his Chin, the High Priest by him; a young Figure taking Lots out of a Jar, &c. as in the Bible; Pen, Wash and White. Ascrib'd to *Raffaele*. *Raffaele* or his School.

Circumcision, very fine. *Biagg. Bol.*

The *Piscina Mirabilis*, the same my Father has, which is also ascrib'd to this Master. *Ugo da Carpi.*

Pope giving his Blessing to a Young Man; several Figures, fine. *Pel. da Mod.*

A Frize after *Polidore*, where they are carrying the Barrels: Innumerable Figures, Capital. *Batt. Franca.*

Play of Boys and Goat. [*Pel. Modena Di Compagnia*, so written on the Drawing in an old Hand.] *Pel. da Mod.*

Two Heads, ancient manner, like *L. da Vinci*, a little hard, but good: underwritten *di Cristofero Scultore detto il Gobbo*. *Cristofero Scult.*

A fine Figure. *Baroccio.*

Another. *Mich. Angel.*

*Ritratto di Franc' Melzo*, [so written] *L. da Vinci.*

Prof. red Ch. same manner as a Prof. my Father has.

A Woman's Head, big as the Life; Bl. Lead Pencil, Bl. Pap. highly finish'd. *Ditto.*

More fine Heads; amongst which a most noble one of an Old Man. *Ditto.*

*Psyche* and the Eagle. *Giulio.*

A Head, Bl. Ch. as good as *Mich. Angelo*; written *Cristofero Sol . . . Gobbo Scultore*. *Cristofero Scult.*

A Head,

- Leonardo.* A Head, Bl. Ch. prodigiously fine, highly finish'd.
- Parmeggiano.* A Figure a Foot long, Red Ch. fine.
- Raffaele.* *Ganymede* pouring out, the same Figure as in the Feast of the Gods. *Originissimo*; Red Ch.
- B. Franco.* A Capital Drawing.
- Raffaele.* Two Figures on Horseback, second manner; Pen and Wash Divine.
- Parmeggiano.* A most Capital Drawing, nine Figures; unknown Story. Bl. Pap. Wash and Wh.
- Correggio.* *Christ* in the Manger; fine *Clair Obsc.* Pen, Wash, Wh. Divine.
- Ber. Campi.* *St. John* in the Wilderness, one Foot and a half long.
- Titian.* Fine Landskip.
- Parmeggiano.* Fine Drawing.
- B. Band.* Three Graces; Gentile.
- Fr. B del Piomb.* *Ritratto di Mercant<sup>o</sup> Colonna*, Bl. and Red Ch. bigger than the Life; Exquisite!
- G. Romano.* A Bottle with a Handle to it; the large part of the Bottle is the Belly of a *Turk*; the Head exquisite.
- A. del Sarto.* Two Figures, Bl. Ch. Admirable.
- A. Mantegna.* Copy of the Bark of *Giotto*.
- Fr. Bartol.* *Monk's Head*; the best I ever saw of him.
- Giulio.* *Continence of Scipio*.
- Ditto.* Another Drawing. Both the same manner as the *Zeleuchus* my Father has; exquisite.
- Ditto.* Several Boys in an Ornament; fine.
- Ditto.* Two Angels a Foot long, Bl. Pap. Pen and Wash; fine.
- Several Old Drawings, and others, but none besides these very considerable.

*Paintings belonging to the Academy, and in the Room next to the Library.*

Duchess of Milan; Prof. fine.

L. da Vinci.

Six fine Pictures.

Brenghe.

Several Pictures.

Louino.

A Canon of *Pisa*; *Bellissimo*. Though

A. del Sarto.

there is a Beauty in the *Tout-ensemble* of the History-Pictures of *Andrea*, and a certain Grace in his Figures, yet not having a remarkably Good Expression, and such a Modern Taste, particularly in his Draperies, it were to be wish'd he had apply'd himself more to *Ritrattoes*, for which Nature seems to have design'd him.

Prodigal Son and his Father; good Taste.

Cav. del Cairo.

The famous Picture of *Christ* washing his Disciples Feet, which they say was begun by *Perino*, and finish'd by *Raffaele*. Figures as big as the Life. It is very good; but I am afraid 'tis not of *Raffaele*.

Raffaele, so said to be.

Virgin adoring *Christ*; Exquisite.

F. Barrocci.

A Capital Picture.

A. Mantegna.

A Portrait: *Fides Gallicia Virgo pudicissima, Æt. 18. opus hoc Frat. Pauli Morigii simulacrum An. 72. grati animi ergo affinxit, An. 1596.* Nature! Admirable!

Fed. Gallicia.

Virgin *Mary*, Head and Hands big as Life; neat, and good Taste.

Scipio Gaetan.

*Giorgion* Singing, and other Musicians.

Giorgion.

DRAWINGS.

Three Drawings in one Frame, viz.

Feast.

Giulio.

Three Figures, fine.

P. Veron.

A fine

*Alb. Durer.*

A fine Drawing.

*Baroccio.*

Two fine Pastiles.

*Gio. Batt. del  
Cane.*

A Drawing in a Frame and Glass; (with a Dog at the bottom of it, which they say he always put in his Pictures,) 'tis of a very good Taste, and seems to be of the School of *Raffaele*.

*Luc. Oland.*

Several Drawings upon Glass.

*In the next Room.*

Casts of all the best Antique Statues.

*Raffaele.*

The Carton for the School of *Athens*, Bl. Ch. I believe 'tis right: It was at so great a distance that I could not be Certain, but I think I had never seen any thing finer: 'tis pretty well preserv'd.

*P. Perugino.*

By it is another large Carton; Great Taste, and not Stiff.

*MODENA.*

*In the Church of St. Margaret of the Cordeliers.*

On the Right-hand of the Altar of this Church is an Opening as into a Room, which if you would go into, you must climb as at a Window; for this Room is but to be Look'd into.

*Correggio.*

Here is the Virgin supported by the three *Mary's* at the foot of the Crucifix between the two Thieves in *Terra Cotta*, (See *Vidriani*.) These Figures are made, and beautifully colour'd in their proper Colours by *Correggio* himself, as some of the Ancients are said to have painted their Statues. They are marvelously fine.

The



The Crucifix and Thieves, and several of the Apostles which are here also are of *Terra Cotta*, and painted; these are of *Begarelli*.

## PIACENZA.

*In the Church of the Benedictines.*

A *Madonna*.

*Raffaele.*

## PARMA.

The Dome, where is the famous *Cupola* of *Correggio*, is as big as *St. Paul's* in *London*: This *Cupola* is so high that 'tis difficult to see it very exactly. The Virgin is about the Centre of it, and something damaged; the rest is well preserv'd, and the Colours very beautiful. The Heaven is a'top, the Apostolick Figures round the bottom of the *Cupola*; and as 'tis supported by four Pillars which are join'd by Arches, these make Angles, in which (as I remember) are painted the four Saints with Angels in the Clouds. One of these (the Saint *John*) my Father has the Drawing of, and the Drawings of half, if not two third parts of the *Cupola*; and of the Principal Figure, the Virgin, two in different Attitudes; one of which is that he resolv'd on. He has also some of the Apostolick Figures at the bottom looking up.

The Ornaments round the *Cupola* have not been Grav'd, where there are Angels, amongst which two or three are of the Hand of *Correggio*, which are comparable to the finest *Greek Antiques*; the Marble is imitated without Blackness in the Shadows, and with great Tenderness.

The

*Parmeggiano.*

The others are by *Parmeggiano*, and are Dry, compar'd with those of *Correggio*.

Monfieur *Crozat's* MS.

This *Cupola* being printed, is well known as to those Particulars of which Prints can inform us. 'Tis famous amongst other things for the fore-shortnings of the Figures, some of which are indeed Extravagant, and Ungraceful; the Principal of them the Blessed Virgin was once so design'd; the Drawing of it is one of those I spoke of just now: But nevertheless that Beautiful Colouring, those Joyous Countenances; that Angelical Air that shines through whatever Defects may otherwise be found in this great Man's Works, is what Gave, and will Preserve their Sublime Character.

## BOLOGNA.

*In the Palace Bonfiglioli.*

### DRAWINGS.

The Drawings here mention'd are some of those in Frames and Glasses hung in the Apartments; Signior *Bonfiglioli* has many more in Books, but he being out of Town, I lost the Sight of them.

*Raffaële.*

Slaughter of the Innocents, first lightly sketch'd out in Bl. Ch. and then finish'd.

*Ditto,*

Several Figures in Red Ch. manner of my Father's *Zoroaster*.

*Agost. Carr.*

Two fine Heads, one of them his own Picture, which is the same my Father has, and Mr. *Flinck*, and others have, and which is always call'd the *Gobbo*.

*Guido.*

A fine Drawing.

Another.

- Another. *Annibale.*  
 Feed my Sheep, an Excellent Design of *Raffaele*;  
 Sketch Red Ch. manner of the Baptism  
 my Father has. *Raffaele.*  
 Holy Family, a most prodigious fine Draw- *Annibale.*  
 ing! large Bl. Ch. heightned. Bl. Pap.  
*Polyphemus*, much the Taste of *Mich. An- Baccio*  
*gelo.*  
 Fine *Caricatura* of Women. *Annibale.*  
 Woman, Head Prof. with a Helmet, odd; *Mich. Angelo.*  
 Reed, Pen, seems to be one of the *Orlando Fu-*  
*riosos.*  
*Madonna*, Bl. and Red; *Divinissimo.* *Annibale.*  
 Two or three fine Acad. Figures. *Ditto.*  
 Eight Prodigious fine Heads, Red and Bl. Ch. *Ditto.*  
 bigger than the Life.  
*Madonna*, fine Drawing. *Parmeggiano.*  
 Five other such Heads as above. *Annibale.*  
*Madonna*, noble. *Guido.*  
 Landskip. *Annibale.*

*Another Room.*

- Madonna Lattante*, half Life; Red and Bl. *Correggio.*  
 Ch. Incorrect, Well preserv'd, Divine! A Car-  
 ton Drawing in a Glass.  
 St. *John*, two Foot and a half square. *Ditto.*  
 Fine *Madonna*, two Angels holding a Crown *Guido.*  
 over her Head; Drapery confused, one Foot  
 and a half long, a Foot broad.  
 Five Figures and a Cradle; two pointing up *Giulio.*  
 to a Boy lying on a Ruin, Other Figures in the  
 Sky, the same as one *Dr. Mead* has of this Ma-  
 ster, and that of *Biaggio Bolog.* my Father  
 has.

*Abraham*

- Raffaële.* *Abraham* offering *Isaac*; Angel bringing down the Lamb, manner of *Jos.* before *Pharoah*, (my Father's) something different from the Print.
- Annibale.* Slaughter of the Innocents; Pen, Wash. Wh.
- Ditto.* The Design for the Triumph of *Bacchus*, sketch'd, and shadow'd with Bl. Ch. and the Outline mark'd with a large Pen; five Foot long.
- Ditto.* Denying of *Christ* by St. *Peter*, several Figures; the manner of the Prodigal Son my Father has.
- Ditto.* Circumcision, still nearer to the manner of the Prodigal Son, and the very same Poverty in some Parts, both are undoubted.
- Ditto.* Two fine Heads, larger than the Life, Red Ch.
- L. Carr.* *Madonna*, and St. *Katharine*.  
Martyrdom of St. *Ursula*, and 11000 Virgins; fine.

*Another Room.*

- Batt. Franco.* *Valeria*, &c. coming in the Camp to *Coriolanus*; a Frize two Foot long, call'd here *Polidore*, but 'tis after him; fine.
- Parmeggiano.* School of *Athens*, most exquisitely copy'd, and perfectly well preserv'd: Pen, Wash. one Foot and a half long, one Foot broad: 'tis in the same manner, lightly touch'd with a small Pen, as the *Venus*, *Mars*, &c. which my Father has.
- Lod. Car.* Nativity of St. *John* Baptist, Bl. Pen, Wash. Height. small Pen.
- Nicc. Abbate.* Ornament. Women, the manner as my Father's yellowish Tint of this Master.

A fine

A fine *Riposo*, St. *Joseph*, and several Angels. Pencil with *Aquarella* of Bl. Ch. *Correggio*.

The Virgin carried to the Sepulchre, fine. *L. Carr.*

Another, fine, and in the middle of it. (*Attaccato*) is a Woman, fine Figure. *Parmeggiano*.

*Bacchante*, and two other detach'd Figures, *Raffaele*.  
Red. Ch. manner of my Father's *Zoroaster*.

### PICTURES.

A Picture in Oil: On the Fore-ground is the Mediation of the *Sabin* Women, the Men being engag'd in Battel with the *Romans*. At a distance, and (which had happen'd a good while before, see *Livy*) is the Rape of the *Sabins*. There is the Profile of an Old Man, of which my Father has the Drawing; and the three Women running away, of which he has also the Drawing; and which is without comparison finer than in the Picture, which is not agreeable. 'Tis as big, or bigger than a Half-length. *Parmeggiano*.

A Room full of Pictures, many of them Portraits; but these are in a dark, historical manner, not very proper for Portrait-Painting. *Annib.*

*In the Church of St. Giouanni del Monte*  
*Capella Bentivogli.*

The famous St. *Cecilia*; Figures as big as the Life, and stands where 'twas first placed: it has never been removed since: There is the old, plain, Gold Frame, that seems to be what it had at first. 'Tis very well preserv'd, except a Line of about half a Foot in breadth quite cross the Picture, overagainst the Candles which  
D are

are light up before it during Divine Service, and here the Colours are perfectly fry'd. At other times 'tis always shut up as in a Box. It is not in his last manner (as 'twas done several Years before his Death) but rather something Dry and Stiff, and the Tinct a little Dark. 'Tis not properly a History, but the Pictures of five several Saints; Of these St. *Cecilia*, St. *Paul*, and St. *Mary Magdalen*, stand next the Eye; she from whom the Picture is denominated in the midst; over her Head are Angels with Musick, to which she seems attentive; these take up but little room, and enrich the Picture: In the two Spaces between these three Saints, come in the upper parts of St. *John*, and St. *Austin*. Perhaps these five Saints were the Patrons of those for whom the Picture was made, or for whom they had a particular Veneration: the Airs and Attitudes of each are Proper, and Beautiful, tho' to me that of S. *Cecilia* is least so: they are all a little hard, and not elegantly drawn; but at a distance they are much sweeter, and the Colours are very fresh, and pleasing: So that upon the whole this Picture has a certain *je ne sçay quoy* that puts it with me on a level almost with any, hardly excepting the Transfiguration.

I should have said above, that the Design is not altogether the same with the Print *Marcantonio* has grav'd, nor I think so good. There is not so much of that Noble Simplicity, more Musical Instruments at the Saints Feet; the Attitudes of every one of the Figures are vary'd something: (St. *Cecilia* the least,

least) the Light comes in on the other side, &c. My Father has a Remembrance of it by a Bad Drawing.

Over against this is the *Rosary*, a very Gay *Dominiquin*. and Lightfome Picture.

*Academia del Disegno.*

Two Rooms painted much in the *Michael Angelo* Taste; the Colouring not considerable, nor the Manner agreeable; though 'tis much esteem'd here.

*In another Room.*

An Antique Clay; a Bas-relief, a Model for the *Trimalchio* supported by a Faun; the Legs broke off.

*Palazzo Magnani.*

A Frize round the Hall; proper Colours; not very touching.

A *Cupid* striving with a Satyr; in *Fresco*; the best I have seen of him. As fine a Taste as that of *Lodouisi*, or any other Antique.

*Pal. San Pieri.*

A Dead *Christ*, the same Design entirely as that at *Poggio à Chiano*, (of which my Father has the Drawing;) this also is Original.

A Play of Boys; the most celebrated Picture of this Master in *Bologna*; 'tis a small Round: there is a fine soft Sky, and a little Nymph-like Figure lying along, and turning her Face kissing a Cupid. These Figures are in the Air, but no Clouds, nor any thing else to support them;

them; but being very Light and delicate on this Sky-ground, produces a lovely Effect; the Landkip is soft, and fine; the Boys throughout are colour'd as well as *Correggio*, and unite with their Ground excellently; tho' *Albani* is commonly inclin'd to a little Hardness and Stiffness in that Particular. The Large Pictures of this Master are the Reverse of his Little ones; the former are usually Black and Heavy, Hard and Stiff; whereas the other are more Soft and Delicate, tho' not to the degree of This; for even in these the Out-lines are usually cut against the Ground: His Pictures are bright and strong indeed, but this Fault hurts the Eye. This in particular is the Case of all those of this Master which the King of *France* has.

*Chiofiro di San. Michele in Bosco.*

*Guido.*

*St. Benedict* in the Desert; it is called *La Turbantina*, because of a Woman in the Picture with a Turband, a most graceful Air of a Head, and fine Attitude, and which is one of the best preserv'd, as the whole Picture is of any here. 'Tis in *Fresco*; the Colouring probably is chang'd from what it was, however that of this Picture, and in general of all in this Monastery, of whatever Master, is somewhat Brickky, and Thick, and consequently not agreeable. This Picture was almost perish'd in *Guido's* time, and restor'd by himself by re-painting it, as appears by an Inscription under it.

*Massari, Brizio, &c.*

*Lodovico.*

Most of the Pictures painted by *Massari, Brizio, &c.* are entirely perish'd: Those by *Lodovico* were well enough preserv'd, as to any



any other Decay, but they are all over scratch-  
ed, and in some places the Eyes put out, and  
Peoples Names writ every where, even on the  
Faces. The finest of all those of *Lodouico*, is  
that of the Lascivious Women sent by the *Flo-*  
*rentines* to tempt the Saint in the Garden, and  
it is the best preserv'd. The next to this, if it *Lodouico.*  
is not as fine, is the Mad Young Woman that  
runs to find the Saint, the Expression in her  
Face is wonderful.

That of *Massari*, when the dead Nuns come *Massari.*  
out of their Tombs to hear Mass, is I think as  
fine as that of *Guido*, or any of *Lodouico*.

Most of the other Pictures are so perish'd,  
that one cannot tell what else to say of them.  
There is a Book of the Prints of all these  
Works.

I will on this Occasion set down an Obser-  
vation I could not make 'till afterwards; 'tis  
that (generally speaking) the Monks, as they  
know very little of Pictures, they are exceed-  
ing careless of them, so that those that are in  
Monasteries are for the most part horridly ill  
us'd. Another piece of *Gothicisim* I must not  
omit, which is, that 'tis very common in *Ita-*  
*ly* to see a fine Picture of the Blessed Virgin cut  
to let in a Glaring, Tinsel Crown over her  
Head to attract the Eyes of silly People; even  
though a Crown had been already painted;  
Thus I have seen the Arms of a God the Fa-  
ther, and a *Christ* that were crowning the Vir-  
gin half cut off, to make room for a vast great  
Crown of this foolish kind.

*In the Church.**Carlo Cignani.*

Fine Boys supporting Cartels; Bright Colouring, and a Noble Style.

*CERTOSA.**Guercino.*

*St. Bruno* upon his Knees, with the Virgin above; 'tis a fine Picture.

*Lodouico.*

*Christ* Crown'd with Thorns, and Scourg'd.

*Agostino.*

On the great Altar; the famous Communion of *St. Jerome*. My Father has a Drawing of this in the manner of *Guido*, if 'tis not of him. There is also a Print of it: the Figures, are bigger than the Life, the Colouring dark, but good; 'tis finely Painted, and has great Force. One Thought I cannot but take notice of, as particularly pleasing me, because 'tis not only Good, but not so Obvious as those Essential to the Story: A Monk hides himself behind other Figures, and is writing the Last Dying Words of the Saint. This finely expresses the Regard had to him, and the Importance of the thing.

On the Sides, over against one another, are two Pictures.

*Elis. Sirani.*

One the Baptism in *Jordan*, by *Elisabetta*

*Gio. And. Sirani.*

*Sirani*; and the other, the Last Supper, by her Father. Her's is a strong Manner, something Dark, and in Spots, but some good Airs, and Attitudes. His is better.

*In one of the private Chapels.**Lodouico.*

The noble Preaching of *St. John* in the Wilderness: this was done presently after that of the Communion of *St. Jerome* by *Agostino*,  
and

and in a kind of *Pique* for the great Praise he had got.

A fine Picture of the Resurrection begun by *Gessi*, and finish'd by *Albani*.

*In the Infirmary.*

Over the Door an *Ecce Homo*. *Annibale.*

- S. G I O R G I O.

The Baptism of *Christ*, with the *Padre E-* *Albani.*  
*terno* above, surrounded with Angels; a famous Picture; 'tis very Black. Indeed 'tis not in a good Light. However I think his Large Works are not his Best.

The Annunciation, a most Beautiful Picture, though Dark, *Lodouico,*

[Almost all the Pictures of the *Caracci* are Dark.]

The Virgin with the *Christ*, which a little St. *Annibale.*  
*John* embraces with great Tenderness, and a St. *Katharine*; a most excellent Picture.

A fine *Præsepe* in *Fresco*, a Noble, Bold *Carlo Cigna-*  
manner, and Bright Colouring, which is the *ni.*  
general Character of his Pictures.

The Baptism of *Christ*, with God the Father *Annibale.*  
above, surrounded with Angels. 'Tis the first of his Works in which he was assisted by *Lodouico*: A Noble Composition, and well Colour'd.

St. *George* and the Dragon, with St. *Michael* *Lodouico.*  
falling upon the Rebel Archangels, and God the Father above in the Clouds: A most Miraculous Picture! But the Lady that flies in a Fright has the most Noble and Gentile Atti-

tude imaginable; dress'd all in White. In this Picture are two several Subjects, but subordinately managed; that of *St. George* is the Principal apparently, and of That the Lady is upon the Fore ground, and immediately commands your Attention; she (as I said) runs away, she is in a fright, her Back is towards you, but her Head turning over her Shoulder, shows a Profile exquisitely beautiful, and with a fine Expression. The Figures are as big, or bigger than the Life, and consequently 'tis a very large Picture.

There are several great Examples of this Doubling the Action in a Picture; as that of the Mediation of the *Sabin Women*, and the Rape, which was a great while after, by *Parmeggiano* before spoken of; several parts of the Story of the Prodigal Son I have seen in one Picture by *Titian*; and of *Joseph* in one of *Andrea del Sarto*; even the famous Transfiguration by *Raffaele*, and the Delivery of *St. Peter* of the same great Master, are of this Kind; but this of *Lodouico* is the most remarkably Licentious in this Particular of any I remember to have seen. Some Reasons there might be for thus breaking the Unity of Time and Action, but none can justify it in General, for 'tis certainly *choqing*; 'tis like hearing two People talk to you at once; it divides the Attention, and takes off much of the Pleasure to be had from a Picture, by a sort of Perplexity this must necessarily occasion.

*Guercino.*

The *St. Guglielmo*; prodigiously strong, and finely colour'd, (the Lights) but the Shadows

are gone Black ; perhaps they were too much so at first. 'Tis a vastly large Picture, my Father has the Drawing of the upper part of it ; where is a *Madonna*, Angels, &c.

*The Capuchins on the top of the Mountain beyond St. Mich. in Bosco.*

One goes ascending from *Bologna* to the Monastery of *St. Michael* through a fine Wood, where one commonly sees a Monk or two reading, or at Prayers, or bolting out of a Thicket. The *Capuchins* is still higher, and the Prospect nobler ; for from their Garden is seen all the flat Country of *Bologna* that looks like a Sea, and the City appears almost under you. The whole Country is scatter'd with little Towns and Villages, and the Prospect terminates with the *Mediterranean*.

Here is the famous Crucifix, one of the most *Guido.* so of any in this World ; there is only the *Christ*, the Virgin, and *St. John*, which last is a most celebrated Figure, and much the same as one of *Agostino Caracci*, of which my Father has a Drawing. 'Tis in a Sacristy behind the Church, the Figures as big as the Life. There is a proper Solemnity in the General Tinct of the Picture ; but withal a Brightness, Strength, and Beauty in Perfection. The Body of the *Christ* has a most exquisite Sweep, and the *St. John* looks up upon him with an Air, and Attitude of Sorrow, as fine as can possibly be imagined.

## F L O R E N C E.

*The Dome.*

*Sancta Maria del Fiore*; this Church is half as big again as *St. Paul's* in *London*, as *Galileo* the Great Dukes's Architect assured me, having the Measures of both. The *Cupola* built by *Filippo di Ser Brunelleschi* is the largest, and the utmost Stretch of Art in its kind that ever has been produced in the World. 'Tis painted by *Frederico Zuccaro*, of whom my Father has the Drawing of three of the Divisions, the whole being divided into eight: The Thought is fine, and given him (as 'tis said) by one *D. Vincenzio Borghini*: On the top in each Division are Angels, with some of the Instruments of the Passion, and a Heaven at a distance, as well as near the Eye, where sit Saints remarkable for certain Virtues; over their Heads is held by Angels Books open, which may be supposed to be the Records of their Good Works; under these Saints sit three Figures representing the several Virtues; under these, and at the bottom of the *Cupola*, are the Damn'd Tormented according to their several Vices, severally represented by some Beast, or Monster; and over their Heads an open Book is also held, but by Devils, their Accusers: there are more Figures about the Circle of the Lantern by *Giorgio Vasari*. The *Cupola* is something Dark, and the Painting not very Touching. The Tribunal is a large Chapel in the midst of the Church, built of Marble, and adorn'd all round with Bas-reliefs

F. Zuccaro.

Vasari.

of almost all the old *Florentine* Masters, *Donatello*, *Bruneleschi*, &c. 'tis Multangular. The Sculptures are only of one Figure, but almost every one by a different Hand. At the Head of this Tribunal is the High Altar, with God the Father holding a Dead *Christ*, larger than the Life, of *Baccio Bandinelli*; and behind the Altar is his famous *Adam* and *Eve*; she is taller than her Husband. There are many more Statues and Paintings in this Church. I was particularly pleas'd with *Dante's* Picture done by *Andr. Orgagna*; he is reading, and walking in the Fields by his own House, a View of *Florence* at a distance; extremely well preserv'd, and of a lively Colouring. I believe this is the most Authentic Portrait of that Poet, and has entirely the same Face as the Drawing my Father has. The Baptistery was a Temple of *Mars*, now 'tis dedicated to St. *John Baptist*. Here are the famous Gates of *Lorenzo Ghiberti*, which *Michael Angelo* said deserv'd to be the Gates of Paradise. The Church has three Entrances, the Gates of the Principal of these were made by *Andrea Pisano*: *Lorenzo* was afterwards employ'd to make those for another; and lastly, those of *Andrea* were remov'd to make room for others, by *Lorenzo*: they are very large, all of Brass, of a very high Relief; some of the Principal Figures being almost round: the Brass is almost turn'd blackish, excepting where it has been accidentally rubb'd, as below, where Peoples Clothes are continually brushing against it. The Gates of *Andrea* are

B. Bandinelli.

Andr. Orgagna.

Lorenzo Ghiberti.

And. Pisano.

in the *Gothic* Style of his time; but the other are of a much better Taste than one would expect to find in a Work 100 Years before *Raffaele*. There is a little Gothicism in the *Draperies*, but the *Naked* has a Beauty and Excellency like the *Antique*, not much Inferior to *Mich. Angelo* in Any thing, and of a Purer and more Pleasing Style: One Pair of these Gates is divided into 20 Squares, in each of which is a History of our Saviour, with Ornaments and Borders round them; and at the bottom the four Evangelists, and the four Doctors of the Church: the other, and which was the last done, is divided into ten Squares, in each of which is four Stories of the Old Testament, relating however to one another. The Borders of these are full of Figures, and Ornaments, and more Rich than those of the other Gates. See farther in *Vasari*, and *Cinelli*, which last Writer says, and I think with Reason, *E di vero queste due Porte di Lorenzo se si vedessero di rado, e non ad ogni ora, come avviene, egli non ha dubbio che non fossero a ragione tra le più pregiate maraviglie del mondo annoverate*. These Gates were made in Imitation of those ancient ones of the Dome of *Pisa* of *Bonanno Pisano*, though the Work of those is extremely rude and Gothic; It appears by the Inscription that these were made in one Year, viz. 1180.

*The Great Duke's Gallery.*

'Tis on the upper Floor of the Palace, a vast Height from the Ground; very light, Windows on both sides in some parts.

*Julius*



*Julius Caesar*; Brass.

*Agrippa*.

*Seneca*; wants the Nose.

*Cicero*.

} Antique  
Busts.

*Otho*, wants the Nose. Rare, because there are very few of him, and those as this, not good, being all done in the Provinces.

*Bacchus*, the Statue which *Mich. Angelo* made in Concurrence with that fine Antique one which stands near it, and then broke off the Hand, and pretended it to be an Antique just dug up; one sees evidently where 'tis fasten'd on: there is a Faun behind him in a fine Attitude eating Grapes: both are Drunk, 'tis seen in their Faces, and all their Limbs. This Group is of a very excellent *Goût*, but differs from the other as Masculine does from Feminine, for This is *Mich. Angelo*, and That has all the Delicacy of the famous *Venus*, as a *Bacchus* ought to have. *Biscop* has given us a Print of this Statue of *Mich. Angelo* in three several Views. N<sup>o</sup>. 52, 53, 54.

The following are Antiques.

The Antique *Bacchus* is standing, about as big again as the Life, as that of *Mich. Angelo* is: He holds a Cup in his Left-hand, and leans upon a Young Faun who kneels, and turns almost backward, looking up in his Face. The Drawing of *Raffaele* my Father has, and which he made a little *St. John* of, is this very Head. This Groupe is the best I think in the Gallery, and the nearest in Taste and Delicacy to the *Venus* of *Medicis*.

*Hadrian*,

*Hadrian*, a Bust.

Gladiator ; big again as the Life ; black Stone, like Touch-stone.

*Antinoüs*, wants the Nose, a Bust ; Divine!

*Antoninus Pius*, a Bust.

*Venus and Mars*, (commonly call'd *Faustina*, and a Gladiator.)

*Chimera*, a Lyon with a Goat coming out of his Back, and a Tail like a Serpent ; (what remains of it, for a great part is broken off) the hinder Legs have something on them like the Fins of a Serpent. It answers the Description of *Homer* translated by *Ausonius*.

*Prima Leo postrema Draco media ipsa Chimera.*

and may be seen on several *Corinthian* Medals of *M. Aurelius* and others. See *Vaillant* on the *Roman Colonies*.

'Twas found in the Year 1548 near *Arezzo*, in the time of *Cosimo I.* and used to be always in his own Chamber, as I was told by *Bianchi*.

*Cupid and Psyche*, most exquisite ! only the Legs and Thighs are too short.

*Bacchus*, a most Noble Figure in Hammer'd Brass, (without the Feet) it has a magnificent Pedestal, made by *Lorenzo Ghiberti*, with Bas-reliefs upon it as fine as the Statue it self. These Bas-reliefs are not of so great a Relief as those of the Gates of *St. John*, but of a better Taste, and equal to any Antique. On one side is the Triumph of *Ariadne*, and on the other,

*Lorenzo Ghiberti.*

other, a Sacrifice to *Bacchus*. On the Front is this Inscription :

VT POTVI HUC VENI DELPHIS ET  
FRATRE RELICTO.

*I came here as well as I could (being Drunk) and left Delphos, and my Brother. [the Apollo of the Belvedere.]*

All the Ornaments about it are Vine Leaves ; at the Corners are Ram's and Tyger's Heads, and the *Bacchus* it self is supported on the Back of a Tyger.

*Ganymede* ; Head added. This Figure is as fine as the *Venus of Medicis*, and seems to be Flesh.

*Apollo* with the *Tripod*, and Griffon upon it in Bas-relief ; Lyre in his Hand.

*Marsias* ; amazing Air of a Head, but the Arms seem to be too short : the Feet are crack'd almost through with Age : the Figure hangs mighty weighty, and natural, and is in extreme Pain from his Fingers ends to his Toes.

*Alexander the Great Dying* ; a Bust three times as big as the Life ; Great and Vast Taste, *Greek* : the Nose does not come strait down from the Forehead, but the joining is much swell'd ; his Mouth is a little open. He is Dying throughout without Agony, except what that Swelling, and a little turn of the Eyes expresses, which at the same time gives a Grandeur to the Whole : 'tis of a fine Yellowish Marble.

*Tuscan*

*Tuscan* Orator, a great Taste, and fine Expression of Energy. The Arm that stretches out is well drawn, and easy: there are no Eyes, but Holes where they had been, probably of Silver, as was usual. Sandals upon his Feet; he holds one Hand down, which is in an Action as if he held Snuff between his Finger and his Thumb; he has a Ring upon one of his Fingers. It is hollow Brass, and in several places behind not broken, but rotted and decayed by pure length of time. 'Tis certainly very ancient; the Taste though great is hard, and very different from that of the *Roman*, *Greek*, *Ægyptian*, or any other, and is a Species by it self, as the Habit is, and truly *He-truscan*: besides there are *Tuscan* Characters upon the *Fimbria* of the Garment.

See *Montfalcon*.

This Figure is commonly said to be *Scipio Africanus*, I know not why; nor for what Reason Others say 'tis much more ancient than the first Foundation of *Rome*: 'tis hard to know what was the Taste of those Times; neither are the Characters on the Garment an Argument that 'tis *Tuscan* Work.

*In a little Room going out of the Gallery.*

Among infinite *Lares*, Idols, Lamps, &c. *Orpheus* playing upon a Fiddle, Brass. This Statue is not quite a Foot long; instead of a Stick he has a large, thick, brute Instrument. *Bianchi* assur'd me 'tis of undoubted Antiquity, and indeed it seems to me to be so; and not at all the less for the Badness  
of

of the Work; for the Ancients had Indifferent Hands as well as we. This seems to be in the *Hetruscan* Taste. If 'tis really Genuine, 'tis exceeding Curious upon the account of the Instrument, the only one of the kind I remember to have seen, or heard of in any Antique.

*Another small Room, (Closet of Madama.)*

PAINTINGS.

Adoration of the *Magi*; the Angels, and several other things, heighten'd with Gold. *Sandro Botticelli.*

Death of the Virgin, better than the last; painted in like manner with Gold. *Pollaiolo.*

Circumcision, the Virgin, and two other Women; fine Airs, and noble Attitudes; very Simple, and Gentle. *Dom. Grilandaio.*

*Another Room.*

Adoration of the *Magi*, good Expressions, but very stiff and hard. *Filippo Lippi.*

Same Subject, and the same Size, *i. e.* between a Half, and a Whole-length, something longer than high. Very good, but not finish'd at all, except two or three Figures in the middle. *Lion. da Vinci.*  
et 663

His own Picture. This is the very same Sir *Thomas Hanmer* has, and which is written upon *Dom. Beccafumi*: There is another at *Paris* in the Apartments of the Regent, very good; and another yet, but not so good, at the Elector *Palatine's* at *Dusseldorp*. But it cannot be *Pordenone's* Picture, as 'tis call'd here, if *Vasari* has given us a right one of him, for that is very different, and is the same Face as

E

that

that of my Father's Drawing of him. Neither is this *Baldassar Peruzzi's*, or *Beccafumi's*, (one of which Sir *Thomas Hanmer's* is said to be, I forget which) for this has no Resemblance with either of those Masters in that Author. How this is christen'd in *France*, and *Germany*, or whether it has any Name in either, I do not remember: None is in my Notes.

*The Gallery again.*

*B. Blandinelli.* The *Laocoon* copy'd from that at *Rome* (my Father has the Head done with a Pen) the Back of this is finish'd, which 'tis not in the Original, being to stand in a Nich, or against a Wall. At *Florence* they say This is as Good as that at *Rome*; if 'tis not, 'tis so near being so, as to justify those that say it is.

*Mich. Angelo.* A Woman unfinish'd, and which could never have been made Good; 'tis an ill Attitude, and too short; it seems to be hew'd in the manner describ'd by *Blaise de Vigenere*, in the Notes on *Philostratus*; There are great Slices struck off with the Chissel, and in some places, particularly at one Ankle so deep, as that it must have been repair'd, had the Statue been finish'd.

*In a Yard of the House by the Dome.*

*Ditto.* Another unfinish'd Statue of *Michael Angelo*.

*Constantine*, a Bust; the Nose has been off but put on again.

*Antiques.* *Caracalla*; this Bust is the same as that of *Farnese*: And 'tis remarkable that all His  
tho

tho' undoubtedly Antique, are in the same Attitude, but the Nose in This is longer than the rest.

*Clodius Albinus*; of Antique Alabaster; *Rariss<sup>mo</sup>!*

*Didius Julianus*, *Pertinax*; and *Didia Clara*; Busts also; very Rare, and perhaps Unique.

*Nerva*; a Bust, larger than the Life; Exceeding Rare.

*Domitian*, 'tis a young one; not good.

*Endymion* looking back at the Moon, and holding his Dog; not a good Taste.

*Berenice Titi* with a Diadem, and Hair in Ringlets, after the manner of the *Ægyptian* Kings: the Air, and Features Beautiful to Perfection. There is a Gold Medal shewn with it; the Face of *Titus*, and *Berenice* on the Reverse.

The Bust of *Otho* with a Peruke, a very short Bob, as short behind as before; very Rare, if not Unique.

*Galba*; not so good a Head by much as the *Galba* my Father has. *Bianchi* own'd 'twas not a good one; but said he believ'd it might be a *Galba*; and if it was, that 'twas the only one in *Italy*. *Ficaroni* assured me there was none in *Rome*, as indeed all the *Suites* I saw of the Emperor's wanted This. However afterwards upon Discourse, and comparing the Head with the Medals, *Bianchi* was convinced This was not a *Galba*, but a *Nerva* done in the Provinces.

The *Leda* of which *Cinelli* speaks: 'tis extremely Gentle and Delicate, in the Attitude of the famous *Venus* of *Medicis*, only that the Swan is added, and which looks more like a Goose than a Swan.

*Ganymede* almost over-against it: 'tis as fine a Figure as any in the World; but his Eagle is as bad as *Leda's* Swan; the Body and Legs only of this *Ganymede* are Antique, of *Parian* Marble; the rest is added. What is Antique, has the same Character of Delicacy as the *Venus*.

*Antonia* the Wife of *Claudius*, a Bust, and extremely Rare.

A Boar of an Amazing Taste, *Greek*: A Cast of it in Brass makes a fine Fountain in the City.

*Hannibal*, generally so call'd, because it has a *Punick* Air, and is not either *Greek* or *Roman* entirely, but of an exquisite Taste and Spirit.

*Victory* without Wings, grav'd by *Biscop*, holding out a Laurel with her Right-hand; very good Taste.

*Plautilla*, Bust, very young, and a natural pretty Air: This is not common in the Antique, which is generally *Manierato*.

Philosopher; a Noble Figure, as big again as the Life; his Hand under his Chin, holding a Scroll of Paper; the Drapery in Great Folds, and Simple: his Air very thoughtful, and something like *Homer*; the Posture Grand, and Unaffected. *Greek*.



*Narcissus* kneeling down, and leaning over with a wonderful tender Air, his Right-hand lifted up, amaz'd at his own Beauty; and he has Reason. For Delicacy it approaches the *Venus of Medicis*. 'Tis of *Parian Marble*. *Ovid* seems to describe this very Figure.

*Adstupet ipse sibi: vultuque immotus eodem  
Hæret, ut è pario formatum marmore signum  
Speçtat humi positus geminum, sua lumina, fidus  
Et dignos Baccho, dignos & Apolline crines;  
Impubesque genas & eburnea colla, decusque  
Oris* —————

His Left-hand lies flat upon his Back with the Palm out. It is one of the most Pleasing Figures in the Gallery.

*Venus* sitting and taking a Thorn out of her Foot; very fine, but without any great Delicacy.

*Venus Urania*; has an exquisite piece of Drapery.

*Brutus*, a Bust left unfinish'd, but has a Noble Air, turning over his Left Shoulder. It has this Inscription upon it, made by Cardinal *Bembo*. *Mick. Angelo.*

*Dum Bruti effigiem Sculptor de Marmore ducit  
In mentem sceleris venit & abstinuit.*

*Morpheus* asleep, a Boy, in Touch-stone, Antique. shines very much; the Face is best, but nothing very Good, only that the Parts are large.

Mr. *Addison* in his Remarks, speaking of this Figure, says, amongst other things,

“ 'Tis probable they chose to represent  
E 3 “ the

“ God of Sleep under the Figure of a Boy,  
 “ contrary to all our Modern Designers, be-  
 “ cause it is that Age which has its Repose  
 “ the least broken by Cares and Anxieties.  
 “ *Statius*, in his celebrated Invocation of  
 “ Sleep, addresses himself to him under the  
 “ same Figure.

“ *Crimine quo merui, juvenis placidissime Divum*  
 “ *Quove errore miser, donis ut solus egerem*  
 “ *Somme tuis? tacet omne pecus, volucresq; feræq; &c.*  
 Silv. Lib. 5.

“ Tell me thou best of Gods, thou gentle Youth,  
 “ Tell me my sad Offence; that only I,  
 “ While hush'd at Ease thy Drowsy Subjects lie,  
 “ In the dead Silence of the Night complain,  
 “ Nor taste the Blessings of thy peaceful Reign.

“ I never saw any Figure of Sleep that was not  
 “ of Black Marble, which has probably some  
 “ relation to the Night, that is the proper Sea-  
 “ son for Rest.

*Bernini.*

A Beautiful Head of his Mistress *Gostanza di Narelli*.

*Antique.*

*Pan*, a Head, *Greek*; the very Greatest Style: fine Humour.

*Mich. Ang.*

In the Study there is one like it by *Mich. Angelo* made at eighteen Years old, as appears by the Inscription behind it, and that it is the first thing he ever did in Marble. It is however I think as good as those *Masques* in the Chapel of *St. Lorenzo*, which is one of the Greatest of his Works.

*Venus* engaging *Mars* to stay with her; Expression fine. He gives Reasons with his Hands,  
 and

and yields with his Face; she holds her Left-hand over his Shoulder, the other is on his Breast. This Groupe, and an

*Apollo* and *Faun*, which is over-against it, are as fine as any.

*Antinoüs*, his Hair comes over his Forehead within half an Inch of his Eyes, (no Apples in them) Hair *à la Romain*, which was a manner more *petit* than the *Greek*.

Another; a Steddy Look, not Delicate.

### *The Tribunal.*

Going out of the Gallery on one side by a thick Door full of great Iron Nails, you come presently to another like it, which opens into the Tribunal. It is Octangular, about 25 or 30 Foot Diameter, with the Windows at the top, and a round Table in the middle. The Figure fronting the Door is the

*Venus of Medicis*, of clear White Marble Antique.  
turn'd a little Yellowish; a Beautiful Colour; the Effect of Time: When the Sun shines on it, (for I have seen it at all Hours of the Day, and in all Accidents of Light) 'tis almost transparent: the Hair seems to have been Gilded, and is now very dark: the Head is something too little for the Body, especially for the Hips and Thighs; the Fingers excessively long, and taper, and no Mark for the Knuckles, except for the little Finger of the Right-hand: It is set upon a Pedestal (Modern) about half the height of a Man, and inclines a little forward, so that probably 'twas at first intended to stand at a greater height. I confess, before I saw this

Statue, I had some Prejudice against it, from what I had observ'd in the Casts; and it has Faults; but it has too such a Fleshy Softness, one would think it would yield to the Touch. It has such a Beauty, and Delicacy; such a Lightness; 'tis such a *Leggiadra* Figure, that by it the other two *Venus's* look Robust; even the Faun is Heavy, tho' he is leaping off his Basis. When I had spent above ten Hours in this Gallery, considering the Beauty of the Statues there, and perpetually found something new to admire, 'twas yet impossible to keep my Eyes off of this three Minutes whilst I was in the Room.

This wonderful Statue has been broke in several places, but well put together again; so that some of the Fractures are not seen, unless one examines it well. Both the Thighs, the Legs just under both the Knees, and just above the joining of both the Feet, have been broke; and the middle of the Right-leg; both the Arms have been off, just below the Arm-pits.

*Maffei*, in his Notes on this Statue in *Rossi's* Book, says, that the Ears are bor'd: I confess that Particular 'scap'd my Observation; and *Sandraart* says it stood in the *Pantheon*, but quotes no Authority.

On each side of this are two other *Venus's*. On the right is

*Venus Victrix*, near as large again as this, which makes this look the less; it is a charming Figure, and holds the Apple in the Right-hand; the Left-hand and Arm is added. This Figure has some Drapery. On the other side is

*Venus*

*Venus Urania*, which, except the Delicacy, is not in any thing inferior to the *Venus of Medicis*.

Dancing Faun ; a most beautiful colour'd Marble, but has been changed in two or three places by Moulding, especially the Face, which is the reason that none are allow'd to be taken off now ; the Duke of *Marlborough's Venus*, and other Statues, were not cast off these in Moulds made exprefs, but in old ones ; the *Venus* has never been cast off since the Duke of *Florence* had it. *Bianchi*.

This Figure is, I think, take it all together, the best in the Tribunal ; and (as I said above) 'tis so light, 'tis leaping off its Pedestal. It does not shine as the others, not being polished ; but 'tis very smooth.

Grinder : the Head in particular is fine, the Hair the best I have seen of the Ancients, rough, and finely tumbled, but short. This Figure shines very much, and is almost White.

Wrestlers ; fine Airs of Heads, and earnest. This Groupe shines extremely ; but when the Curtains are drawn, all but of one Window, it makes a fine Effect.

Next this stands the *Venus Victrix* already describ'd ; and all these stand in a Circle round the Tribunal.

#### PICTURES.

Here are also fine Pictures. Amongst the rest,

The *St. John* of *Raffaele*, the same as at *Raffaele*. the *Regent's*. I saw this near, That I could not.

This

This is amazingly fine; a single Fig. naked, sitting, holding out his Right-hand, Face fore-right; in the Wilderness: 'tis much browner than the *Regent's*: Which is the Original, is greatly disputed. As I did not see them both near, I cannot judge precisely, and perhaps could not if I had; but I must incline in favour of This.

*Correggio.*

A *Madonna* preserv'd, as when 'twas first done: She kneels, and adores the *Christ* which lies upon the Ground, her Hands a little asunder, and her Face nearly Profile; the Figure, if standing, would be about two Foot high. I have seen many Copies. This, as most of this Amiable Master, has with its Beauties great Faults. The Drapery is certainly Invention; but neither shows the Limbs well, nor is in Beautiful Folds; part of it is over the Virgin's Head, and falling down on the Ground; on the end of which the Child is laid so that she cannot rise, or hardly stir till he is remov'd. But the Beauty! the *Morbidezza!* the Thought and Expression! Good God!

*Raffaele.*

*Julius II.* extremely fine; a Brown Picture; the Head the same as the Duke of *Devonshire's* Drawing; the same Likeness, and I think of equal Spirit. I have mention'd one or two of these in the Collections of *Rome*, which are shewn for Originals.

*Mich. Angelo.*

A *Madonna*, the Colouring exceedingly bright, and the Reflexions strong, the reverse of all the other Pictures I have seen of this Author; the Masses of Colours want Union, and seem to be placed by hazard, like the most  
part

part of *An. del Sarto's*, but more so; the Flesh is bright, but not transparent, and mellow like *Andrea's*, to whom I imagine he had an Eye at this time, since he was a great Admirer of him, as appears by other things, and by what he said of him to *Raffaele*. See *Cinelli*, p. 461. This Picture is in perfect Preservation. It's round, and stands fronting the Door behind the *Venus of Med.* By *Cinelli's* Description of it (p. 275.) one would believe 'twas rather of *Raffaele* than *Mich. Angelo*, so little has he consider'd the true Character of the Master. But he tells the Story of his demanding at first 70 Crowns for it; but 40 being sent him, he then increased the Price to 100; the 70 being then sent, he went on to demand double what was at first ask'd, and 'twas given him.

*Round the Tribunal is a Shelf full of little Figures.*

A Lyon tearing a Horse, Marble, much finer than that famous one in the *Capitol*, which is Marble too, but much bigger than the Life; different Attitudes. This last of the *Capitol* is more gross, and of a Taste like those of *Monte Cavallo*. Ant.

A *Venus*, the same as the famous one; 'tis very good, but much inferior to that which is just by it.

Here also are a great many Miniatures of Miniatures.  
*Fra. Gio. Batt. de Monte*, (a Monastery about Fr. Gio. Batt. de Monte.  
 five Miles from *Florence*;) amongst which is the *Correggio*, and *St. John* of *Raffaele* above mention'd to be here. He has also done the  
 Ado-

Adoration of the Shepherds by *Titian*; and the *Andrea del Sarto* in the Apartments of the Great Prince. The Miniatures of this Monk are Finer, more Correct, and better Colour'd, than those of *Don Julio Clovio* that the Great Duke has. He wrought about 50 Years ago, and always after Pictures of other Masters; never did any of his Own Invention, but imitated the several Manners perfectly well.

*The Gallery of the Painters.*

'Tis stuck as full of Pictures as it can hold from the Cieling to the Ground. Those of *Titian*, *And. del Sarto*, *Julio Rom. Polidore*, *Giorgion*, &c. very fine; *Raffaele's* is one of the worst of the whole Set of good Masters, but 'twas when he was very young, he don't seem to be above 18 Years old. *Rubens's*, and *Van Dyck's* are fine; so is *Guido Rein's*, of which my Father has the original Drawing.

*The Chamber of the Great Princess Dowager; Camera di Madama.*

*Don Jul. Clovio.*

The *Pietâ* of *Mich. Angelo*, 'tis written upon by himself *Julius Clovius Macedo faciebat*, as he has writ upon most of his Things. This is not comparable to those Miniatures said to be of him of the Life of the D. of *Urbini* in the *Vatican*. 'Tis hard, and flat, and the Colours not Gentile, the Colouring is Languid. There are five Figures, 'tis describ'd by *Vasari*.

*Ditto.*

A Holy Family of the same Character entirely.



Two Crucifixes; one has a vast Number of *Ditto.* little Figures at a distance; the other, a Woman embraces the Cross, and this is all the Difference, they are else the same: Both have fine, neat Landskips, but Hard.

A Portrait of a Woman resembling *Raffa-  
ele's* Mistrefs.

A Picture of *Dante* in Oil, the same Size, Resemblance the same as my Father's Drawing, but the Attitude different: this is in the common Portrait way, a three Quarter Face. The Taste too is the same.

A small *Cleopatra* Dying, *Egyptian.* Antiques. *Bronze*; a Gross Inelegant manner, but a fine Expression.

The famous *Flora* of *Farnese*; Antique, *Bronze*; entire, and well preserv'd; less than my Father's Model of this Figure. It rather leans backward, whereas the Great one inclines something towards you.

A small *Chimæra* like that in the Gallery before describ'd, Antique; Intire.

A Miniature of a Picture of *Paolo Veronese,* *Fra. Giovan-  
ni.* which is in the Prince's Apartment. This has none of the Faults just remark'd in those of *Don Julio Clovio*: the Subject is the *Madonna,* and *St. Katharine.*

*In the Passage out of the Gallery to the Old  
Palace.*

A Bust, and Hand of *Galileo Galilei*; Extremely great Taste. *Michelangelesco*; 'tis by *Marcellini.* *Marcellini,* not quite finish'd; nor would he ever finish any thing in his Life, nor work while

while he had any Money. He died about four or five Years ago.

*Donatello.*

St. *John* a whole Figure, more dry than that Bust in Marble of the same Hand and Subject which my Father has, but the Particularity of the Air extremely like it, with the same Flatness of the Breast; the Eye-balls are here marked.

*The Apartment of the Old Pictures, Most, or All of which were done for this Family.*

*B. Gio da Fiesole.*

Two fine Pictures; One, the Marriage of SS. *Joseph* and *Mary*, the Other, the Virgin dead; both very Gentle. A great deal of Gold about the Clothes, and Ornaments: the same Taste as the Drawings we have seen, and have of him.

*Sand Botticelli.*

*A. Mantegna.*

The Adoration of the *Magi*; much in the manner of two others of *Andr. Mantegna* that are here.

*Dom. Grillandaio.*

The Virgin kneeling to the Child lying on the Ground, his Finger at his Mouth, an Angel by: the Picture is round.

*Giorgio Vasari.*

As I was assured by *Bianchi*. 'Tis the Picture of *Giuliano di Medicis* D. of *Nemours*; a Half-length; Style like *Titian*, or *Giorgion*. He has a Cap on, and holds one Hand upon t'other; in the uppermost is a Letter. This, with the carrying the Cross in the Church of *Sancta Croce*, shews, that *Vasari* was a great Man sometimes.

*Next Room.*

*Mich. Angelo.*

A Portrait of a Lady, very fine, not hard,

but bright enough, and without any Extravagance: She is not handsome.

A fine Adoration of the *Magi*, unfinish'd. *Lion. da Vin.*  
 At a distance Horses, and Horlemen: These  
 my Father has the Studies of in several Draw- *cf. v. 49*  
 ings (small ones) and one large one of a Horses  
 Skull, which is here just as in the Drawing,  
 only in Oil, as this Picture is painted. Prob-  
 ably this was a Whim of *Lionardo* which he in-  
 tended to cloath with Flesh, and Skin; but a  
 bare Skull could have no Meaning in this place.  
 The Head of one of the Figures here as big as  
 the Life, is that of *Artus* of this Master,  
 which my Father also has.

### The Great Duke's Drawings.

*In a Room belonging to the Gallery.*

St. *George*; That done for an Ancestor of *Raffaele*.  
 my Lord *Pembroke*; same Size. *M. Crozat*  
 has the Picture.

Woman and Child, another Woman Draw- *B. Band.*  
 ing a Curtain; Grav'd by *Biscop*.

Woman with the Water in the *Incendio del* *Raffaele*.  
*Borgo*: Red Ch. same Taste as that my Father  
 has, a Copy of the Banq. of the Gods, allow-  
 ing only for the difference between a Copy  
 and an Original.

*Madonna*, and Child in the Holy Family; *Ditto*.  
 Grav'd by *Edelink* (the *French King's*) same  
 manner as the last.

St. *Peter* deliver'd from Prison. *Ditto*.

Virgin dying, full of fine Expression: Pen, *Ditto*.  
 Wash.

Another

- Ditto.* Another Drawing, the same Subject; Bl.Ch. Heighten'd.
- Ditto.* *Moses* striking the Rock.
- Mich. Angelo.* A Figure sitting, Arms folded, Finger in his Mouth: Reed Pen, fine.
- Parmeggiano.* *Christ* on a Throne preaching.
- Correggio.* The four Doctors of the Church, two Foot high, one Foot and a half broad; Pen, and Wash.
- Ditto.* *Madonna* in the Clouds, *St. Sebastian*, and another Saint.
- Ditto.* Figures going up Stairs, and in a Gallery with the Head of *St. John Baptist* after *Julio*, the same as the Duke of *Devonshire* has, and a Drawing which my Father has of *Primaticcio*. That this is of *Correggio* I am very certain, and 'tis as sure that the Design is not of him: A Noble one it is, as will be easily believ'd from its being Copy'd by so many great Masters.
- Pomeranci.* Two of *Circe*, and two more Drawings: All these of *Niccolo Ciccignani detto il Pomeranci*.
- Giottino.* Twelve Drawings.
- Gio. Bolog.* A Drawing of *Giovan. Bologna della Marca*.
- Bassan.* Two or three pretty good Sketches.
- Lion. da Vinci.* A most Beautiful Woman's Head, highly finish'd, inserted in an Ornament of *D. Julio Clovio*, Grotesque, colour'd upon a Gold Ground.
- Lion. da Vin.* Three or four Draperies in *Guazzo*, such as my Father has of this Master.
- Correggio.* Ten Drawings of *Correggio*, but slight, and not very considerable.

Part of the same Design my Father has with *Raffaele*.  
 a Pen, where one Fig. in great Devotion puts  
 his Face close to the Ground; not so Good.

Landskips of various Hands.

About 100 Drawings of *Fra. Bartolomeo*. *Fra. Bartol.*

These are the Principal Drawings of all  
 those which were shewn me as the whole Col-  
 lection of the Great Duke. As for those Capi-  
 tal ones said to be of *Raffaele*, and not above-  
 mention'd, I take them to be all Copies. Here  
 are none of *Giulio Romano*, *Polydore*, *An-  
 drea Mantegna*, &c. nor any Good of *Ti-  
 tian*, *Andrea del Sarto*, *Tintoret*, the *Carac-  
 ci*, &c. There are about 20 Books, and abun-  
 dance of Drawings, and several of Hands we  
 are little acquainted with, and Inconfidera-  
 ble. 'Tis not an Old Family Collection, but  
 one made of late Years. Nothing is more apt  
 to deceive than Copies from known Works of  
 a Master, *Raffaele* in particular, because there  
 are Beauties in Him, which tho' but copy'd,  
 will shine, and dazzle the Eyes in proportion  
 as the Copyer happens to be: there will be  
 the Thoughts, the Attitudes, the Airs, and Ex-  
 pressions of *Raffaele* in some degree; and  
 whether sufficient to be judg'd his Own, is  
 oftentimes not easy to be known: for which  
 reason a *Connoisseur* should be careful that  
 this counterfeit Glitter does not deceive him.  
 He should consider the thing abstracted from  
 those Properties, and observe the Hand only:  
 would he have found That to be of *Raffaele*,  
 had he not known the Painting was of him?  
 Would he have judg'd it to have been his  
 F Hand

Hand at that Time when the Painting was done? (supposing That to be also known.) In short, does he see That in it that 'tis impossible for a Copyer to do? That Liberty, that Spirit, that true Beauty, and Excellence, as would have recommended it without thinking of *Raffaele*, or any Character which a Copy cannot but have in some measure? and which consequently cannot be any Argument in favour of its Originality; nor should in the least incline our Judgments that way. One may err on the other hand, and be too scrupulous in this Particular: A Drawing may be right that has not all that is expected, when one considers the Master at his Best; for no Man is always so. Both Extremes should be avoided in judging, but *Connoisseurs* very often err in both.

*Art.*

In this Room is a great deal of curious Lumber, amongst the rest an Antique Mould of the *Venus of Medicis*.

*Palazzo de Pitti.*

At the upper end of the Portico on the Left-hand is a Monument of the Gratitude of *Messer Luca Pitti* who built this Palace, the Bas-relief in Black Marble, of the Mule that had been serviceable to him in bringing the Materials. This Distich is underneath;

*Lecticam, Lapidem, & Marmoram, Ligna, Columnas*

*Vexit, conduxit, traxit, & ista tulit.*

Over the Mule in a Nich is a *Hercules*, the same

same as that of *Farnese*; extremely good.

About four or five of the Cielings of the State Rooms in this Palace are Painted by *P. da Cortona*.  
*P. da Cortona.*

*Madonna* and *St. John*, the same as the Copy my Father has, the same Size (a three Quarter) in a Round, the Corners also Painted; 'tis done in Oil, a Glass over it; the Air of the Virgin is particularly fine; the *Christ* a pretty Boy, but not of so sublime a Character as in some of this Master, and ought to be in all his, and of every other: However there is a sort of *Pout*, a kind of Scornful Disdaining Look, which gives it that sort of Dignity as such an Air will give. Here is a judicious Clair Obsc. and fine Colouring throughout; particularly the Arm of the *Christ* in the Light has a great Variety of Tincts, and very delicate; the Hand of the Virgin that is uppermost, and the foremost Foot of the *Christ* Disagreeably, if not Wrong Drawn. Highly finish'd, and hatch'd in the Shadows in many places; the Hair of the *Christ* comes over his Forehead in single Hairs, or a few sticking together as if he sweat. 'Tis well preserv'd, but that the Out-lines of the Legs of the *Christ*, and some other Places appear at a distance White by the Colour having parted, for it has crack'd in several Places.

*Madonna's* and Holy Families are not properly History Pictures, but what Characters are in Writers: they are not particular Stories, but the Actors in considerable ones describ'd. They are a sort of Portraits, only the Faces

not being to be had otherwise are Supposed, and made to help to give the Character, as the Actions they are employ'd in, and the Expressions suitable to those Actions also are, just as it ought to be in Portraits.

*An. del Sarto.* *Pharoah* giving *Joseph* the Golden Chain; my Father has a Drawing of three Figures of it, but doubtful. These Pictures were copying in the first Room, which is hung with fine ones very large of the *Borgognone*, and *Salvator Rosa*.

*Borgognone.*  
*Salv. Rosa.*

*Next Room, the Great Prince's Apartment.*

*An. del Sarto.* *St. Laurence*, *St. Dominick*, and four others, with the *Padre Eterno* in the Sky. My Lord *Pembroke* has a Drawing of this, and Mr. *Flinck*, and my Father, fine Copies. A very bright manner of Colouring, and finely Drawn, Airs agreeable, and well chosen Tincts of Drapery, so as one very much sets off another, tho' they are (as *Andrea's* manner is) Bright, Unbroken Colours, Reds, Yellows, Blues, Greens; and suddenly opposed, without any Mediums; the Folds also are very sharp.

*Cinelli* has describ'd this Picture largely as an Altar-piece in the Church of *S. Jacopo trà Fossi*, as without doubt it was in his time, but since that remov'd hither.

And (by the way) let me observe here to those that consult the Books, that they are not to be depended upon as to the Placing of moveable Pictures, for the Obvious Reason just now mention'd.



*Madonna della Pescia*, so call'd, because it Raffaele. once was in a Church there; the D. of *Devonshire* has the Drawing, an Admirable one, and Capital; the Virgin is sitting, two Saints standing on each side of her; as many Angels a'top, and two Boy-Angels below. 'Tis upon Board broader than a Whole-length, and almost as high; in a Finish'd manner of Painting, not Stiff, tho' done Early, for 'twas before *Raffaele* went to *Rome*, but he was just going thither, which occasion'd its being left imperfect, (as *Vasari* says) for the Keys of St. *Peter*, and perhaps some other little matters, are unfinished. The Colouring is exceeding Bright, and Beautiful, and the Ground strong, and very transparent, and not too dark, but enough to make the Figures appear with vast Force. The general Tinct of the Picture is a kind of Yellowish Brown, prodigiously pleasing; as there is an Air of Dignity throughout which arises from that solemn Tinct of Colour, from the Countenances, the Attitudes, the Habits and Ornaments, all Noble, and Awful, and which are greatly improv'd by the Poetry of the Picture, the Attendant Saints and Angels. *Bianchi* told me, that this Rich Board had been used in making a Scaffold for *Giorgio Vasari*, but being luckily observ'd by him, he made a Present of it to the Great Duke, by whom he was then employ'd. However, being probably soon discover'd, 'tis not much damaged; only the two Angels at the bottom are painted upon, if not all over.

*Fra Bartolomeo.*

Ascension of *Christ*; great Style, and well Colour'd; but not so good as the next of him; 'tis however very good. It has the same Degree of Grace and Greatness of Drawing, the same beautiful, soft, and bright Tinct of Colour, as the *Madonna della Pescia* over against which it hangs, as 'tis of the same Size; indeed one seems to be made as a Fellow to the other.

*In another Room.*

*Ditto.*

*St. Mark*, a single Figure, bigger than the Life, and a Style as great as *Raffaele*; exquisitely colour'd in the Taste of the *Madonna della Pescia*, but in a more vigorous manner of Painting, and is more Mellow, and Delicate: as indeed at this time *Fra. Bartolomeo* seems to have been the Greater Man, and might have been the *Raffaele*, had not Fortune been determin'd in favour of the other. His Works are however much esteem'd, and very Rare; this Picture, tho' one Figure only, cost the late Great Prince 1200 *l. Sterl.* as *Bianchi* told me.

*An. del Sarto.*

*Madonna* in the Clouds, and Saints below; the two that kneel, almost the same as in that of *St. Laurence*, &c. same Manner, and same Size.

*Frate.*

*Madonna*, *St. Sebastian*, &c. same Style as the last of him.

*An. del Sarto.*

The two most Capital Pictures he ever did; both *Madonna's* in the Clouds, with several Figures below; and these in both dress'd pretty much alike; extremely Lively and Beautiful;

Beautiful; This they cannot fail of, his Draperies being of such Bright Colours, as was observ'd just now; nor of being agreeable for that Reason, if a Harmony is maintain'd by a judicious Choice, and Disposition of These, and by the Connection made by means of the Flesh, and other Colours in the Picture, and the Variations occasion'd by the Distances, &c. These are both as large as Whole-lengths, or nearly. All the Pictures of *Andrea* of the Great Duke's Apartment, are well preserv'd.

*Another Room. Portraits.*

*Leo. X.* and two Cardinals, exactly the same Raffaele. as that of the Duke of *Chandois*, but that This is Original, and That a Copy; That of *An. del Sarto* is here said to be in the Gallery of *Parma*. This would be thought the finest Portrait in the World, if it did not hang next to *V. Dyck*. That Dignity that appears in every thing that *Raffaele* did; those noble Airs and Attitudes he gave, cannot fail of making a Portrait Excellent; though one of this Character Only would not Intirely satisfy me; To have my Wish fully, I would be drawn by *Raffaele*, by *Guido*, and by *Van Dyck*.

My Father has two Drawings, Portraits, of the same Person, in the same Attitude, and very probably done about the same time, that is, within the compass of three or four Years, as might be shewn, if 'twas necessary here; the one is by *Rubens*, the other by *Annibale Carracci*, in which are the two Extremes Painters are apt to fall into. That of *Annibale* has the

Spirit of a Great Master, and finely Drawn; the Features pronounced with great Assurance, but undoubtedly Rigorous enough; *Rubens* in making His Younger, and perhaps designing to make it More Agreeable, has indeed (as commonly happens almost to all that have not very good Judgment, and Experience) made it Less so, for 'tis Insipid. It must be added however in justice to *Rubens*, that he was Seventeen Years younger than *Annibale*, and left *Rome* (where I believe both these Drawings were made) when he was about Thirty Years old, a Year or two before the Death of *Annibale*.

*Van Dyck.*

Cardinal *Bentivoglio* (the same of which *Morin* has finely Etch'd the Head) I never saw any thing like it. I look'd upon it two Hours, and came back twenty times to look upon it again. He sits in an Elbow Chair, with one of his Elbows upon the Arm of the Chair, and his Hand (the most Beautiful, and Graceful in the World) falls carelessly in his Lap by the other, which most unaffectedly gathers up his Rochet, which is painted Beautifully, but keeps down so as not to break the Harmony. His Face has a Force beyond any thing I ever saw, and a Wisdom, and Solidity as great as *Raffaele's*, but vastly more Gentile: Indeed it must be confess'd the Difference of the Subjects contribute something to this Advantage on the side of *Van Dyck*. The Colouring is true Flesh and Blood, Bright, and Transparent; *Raffaele's* is of a Brown Tinct, and something Thick, at least compared with this. His Scar-

let

let is very Rich, and Clear, but serves nevertheless to set off the Face, 'tis so well manag'd. The Picture is enrich'd with things lying upon the Table, which unite with the Cardinal's Robes, and Flesh, and make together the most pleasing Harmony imaginable.

His Eyes ———

A fine Head of a Cardinal in the Habit of *Raffaele*: a *Franciscan*, only in Red, and without the Coul; he has a Rope round his Waste.

*Martin Luther* playing on a Harpsichord, *Giorgion*: his Wife by him, and *Bucer* behind him. The Face of *Martin Luther* particularly has a vast Force, and is finely Colour'd and Drawn. I don't know these Faces, but this is what is said Here.

*Charles V.* and *Phil. II.* two fine Whole-lengths. *Titian*:

Eight Half-lengths of the same Master, all *Ditto*. chosen, and of his best manner.

An excellent Half-length of a Man, his Hands folded; extremely Natural: This Picture hangs on the Right, that of *Leo X.* of *Raffaele* on the Left of a Door, (as you stand to look on the *Van Dyck*, which is over the Door.) *Rembrandt*,

#### *Another Room.*

Several Pictures, not considerable, of Modern Masters.

#### *Another Room.*

Holy Family, and *St. Katharine*; the *St. Elizabeth* is the Sibyl of *Raffaele* in the *Pace*, which

which *Biscop* has Etch'd, and ascrib'd to *Mich. Angelo*; she rests both her Hands on the Seat she sits on, and thrusts her Face forwards in Profile; her Head and Shoulders cover'd with white Linen: Little St. *John* sits upon the Ground, and points up to the *Christ*. It hangs in the dark.

*An. del Sarto.* Virgin, *Christ*, St. *John*, one of the best of *Andrea*.

*Titian, Old Palma.* Several very fine Histories.

*Another Room.*

*Leon. da Vinci.* St. *Mary Magdalen*, Half Figure, very fine, and less hard than any I have seen of him.

*Annibale.* Two fine small *Madonna's* with Glasses over them; the *Joseph* of one of them taken from that in the Holy Family of *Raffaele* my Father has.

*An. del Sarto.* The whole History of *Joseph* in one Picture divided into many Groupes, all alike Strong almost. This is the Fellow to *Pharoah* giving *Joseph* the Golden Chain, and hangs by it.

*Pitto.* The Angel saluting the Virgin, a great bright Glory between them: a Delicious Picture!

*Polidore.* Muses dancing, upon a Ground of Gold; seems to be of *Polidore*.

*Room near the Gallery.*

*Antiq.* Two Inscriptions of *Q. Fab. Maximus*, and *Ap. Cl. Cacus*, enumerating their Exploits.

Earth surrounded by the Air and Sea in very high Relief, eight foot long, and four high. the greatest *Greek Style*, and well preserv'd: the

the Earth has two Children in her Lap, and the Symbols about her ; the Sea fits upon a Fish, and the Air is express'd by . . . . . nor could *Bianchi* tell ; but this is always said to be the Subject.

Bas-rel. *Bacchanale*, very fine, pretty much worn.

*In the Garden of Boboli.*

*Adam* and *Eve*, Marble ; admirable for the Thought : She leans one Hand upon t'other on the Shoulder of *Adam*, and her Head reclines on those Hands ; he stands with his Legs across, looking down melancholy.

*In a Cabinet.*

The *Hermaphrodite*, the same as that in the *Borghese* ; my Father's Model the same. This as big as the Life.

The Rape of *Ganymede* after *Mich. Angelo*. *Don. Jul. Clovio.*  
See *Giorgio Vasari*, and *Borghini*. This of the same Character as the others of *D. Julio* in the Apartment of *Madama*.

The famous Head of *Euripides* of Marble *Ant.*  
*Bisalta* ; 'tis in *Fulvius Ursinus* ; bigger than the Life.

The Model of *Mich. Angelo* for restoring the *Torso* ; 'tis in Wax, about the same Size as the Drawing for it which my Father has. It was *Vasari's*, afterward *Franceschino Volterrano* had it ; and when he was very Old he brought it to the Great Duke as a Present, that it might be for ever preserv'd in that Collection : 'tis in Perfection.

*Marquis*

*Marquis Corsino's Palace.*

This is a vastly large Palace, but little remarkable in it, except the

*Antiq.*

*Apollo*, the same as in the Gallery *Farnese*.  
*Bisalto*.

*The Chapel of the Medici in S. Lorenzo.**Mich. Angelo.*

The Church has nothing considerable besides this Chapel; and here are the Figures of *Mich. Angelo*, of the Women and Men over Arches, (a good Drawing of one of the Women my Father has, Bl. Ch.) the Men's Faces are left *Sbozzati*: these were intended for the Tomb of *Julius II*.

*Giac. Pontormo.*

In this Church is the Deluge; a horrible Confusion of Figures throughly disagreeable. See *Cinelli's* Preface.

*The Church of S. Croce.**Capella Cavalcanti.**Donatello.*

The fine *Nunciata*. See *Cinelli*, p. 316.

*And. del Castagna.*

On the side two Figures of *Andr. Castagna*, which answers the Character in the Drawings my Father has of him.

*Capella Buonarotti.**Vasari.*

*Christ* carrying the Cross, the best by much I ever saw of him; except a Portrait of the D. of *Nemours* already mention'd. This Picture is well Colour'd, and has a fine Expression.

The famous Sepulchre of *Mich. Angelo*, a Bust of him is a top; and underneath is Painting, Sculpture, and Architecture; Painting is the



the best Fig. 'tis of *Battista Lorenzo*, d<sup>o</sup>. *Batt. Lorenzo*. *tista del Cavaliere*, because he was Disciple of *Cav. Bacc. Band.* The Dressing of the Hair is finer than that of the *Venus of Medicis*; the Air as good as the best Antique; and the Addition of Sorrow gives this Figure the Advantage of a fine Expression. Sculpture is in the middle; 'tis not so good as the other Figures; the Head of *Mich. Angelo* is also of *Battista Lorenzo*.

*Capella di Lodouico di Verazzano.*

The Tomb of *Battista Naldini* is very fine, especially the Expression of the Virgin.

*Capella Guiduci.*

*Christ* appearing to the Apostles after his Resurrection; very Bad in all respects. So that in this Church is the Best, and the Worst of this Master. *Vasari.*

Church of the *Nunciata.*

*Capella de Pucci.*

At the Altar; *S. Sebastian* of *Pollaiolo*; all the Figures Spots, hard manner; same Idea as from the Drawings. *Pollaiolo.*

There are three Gates in Front; that on the Right-hand goes into this Chapel, that on the Left into a large Cloyster. The Picture fronting you as you enter this Gate, is

The *Madonna del Sacco*; same as *Dr. Mead's* Drawing. The very best thing this Master ever did; nothing can be more striking, nothing can *An. del Sarto.*

can have more Life, more Grace, more Beauty! 'tis well preserv'd.

*Bern. Pocchetti.*

*Ditto.*

On the Right-hand of this Picture is that of the Death of St. *Alessio*, (my Father has the Drawing of this Figure.) On the Left is one of the Miracles of the seven Founders by the same Master, in which is a Head the same as my Father has a Drawing of.

In this Cloyster is a great deal more of the Work of this Master; whose manner of Painting, and Colouring, the Bright Reds, Yellows, Greens, &c. is the nearest of any to *And. del Sarto*; and he painted *Fresco*, (as to the Management of that kind of Work) as well as any Master whatsoever, not excepting *Annibale* himself.

#### *Chapel of the Nunciata.*

Here the great Duke goes to Prayers once every Day. 'Tis exceeding Rich, and generally lock'd up. Here is what they call the Miraculous Picture, the Annunciation, said to be done by *Pietro Cavillini*, Disciple of *Giotto*. This was a very devout Man; and having finish'd all the Picture but the Face of the Virgin, he, labouring for an Idea answerable to what he conceiv'd ought to be put to such a Figure, fell asleep, and waking, found it finish'd; upon which he cry'd out aloud, a Miracle! a Miracle! the People flock'd to see it, believ'd it to be done by an Angel, and were confirm'd by many Miracles wrought by this Picture, and which Virtue it still continues to have. This is what is said of it here. The

*Pietro Cavillini.*

Truth is, tho' the Style is *Gothic*, the Thought of the Picture is so fine, I wonder other Painters have not taken it in treating this Subject. The Virgin swoons away at the Apparition; and the Message he brings; and the Air of the Head, and Attitude of the Body, expresses it with great Propriety.

*He ended, or I heard no more, for now  
My Earthly, by his Heavenly overpower'd,  
Which it had long stood under, strein'd to the height  
In that Celestial Colloquy sublime,  
As with an Object that excels the Sense,  
Dazzled and spent, sunk down——— Milton.*

### The Cortile.

Here are *Frescoes* of several Masters, but so miserably damaged, that one can hardly distinguish the Figures. The principal are of *Andrea del Sarto*, which have escaped no better than the rest. The Birth of the Virgin is extremely Graceful, what remains of it; but of the Colouring one can judge nothing, as of the others here of his Painting; and in general of all his *Frescoes*, except the *Madonna del Sacco*, which being well preserv'd, is extremely Beautiful. There are two Women by the Bed-side, one of which is said to be *Andrea's* Wife; the Picture contains several Figures describ'd at large by *Cinelli*, and *Vasari*: my Father has the Drawing, something damaged by Time, and *Rubens*; but by which however one may better judge what the Picture has been, than by it self as it now is.

*Rosso.  
Francia Bigio.  
Giacapo da  
Pontormo.  
Aless. Baldon-  
netti.  
An. del Sarto.  
&c.*

*An. del Sarto.*

The *Magi*, which is next to it, pleases me much less than This, or any Other Picture I remember of *Andrea*, because the Airs, and Disposition of the whole are less Graceful, and Judicious.

*Cinelli* mentions two other Pictures here; but as I don't remember them, I believe they are of those that are intirely defaced, or so much, that one can't distinguish the Histories. One is St. *Philip* curing the Leper, and the other a Story of some Prophan People chastised by Lightning, which is finely describ'd. 'Tis probable the Drawings of *Zuccaro* of several Figures in an Attitude as terrify'd by some such Accident, (my Father has some of these) and which *Lanier* has said came after *Luca Signorelli da Cortona*, but which are not of *Zuccaro's* own Invention, are Copies of these, as being very much in the Taste of *Andrea*, but impossible to be of the other; for all I have seen of him are in the Old, Dry Taste; and which moreover *Zuccaro* would not have Copied.

*Poggio à Caiano.*

*Lavinia Fontana.*

*Lavinia Fontana's* own Picture done by her self, in Little; 'tis finely Colour'd, and Drawn, and with great Simplicity; it has a Lovely Beautiful Air, Upon it is written,

LAVINIA FONTANA DE TAPPII FACIEB. M.DLXXVIII.

*Ditto.*

By this is a Fellow to it; it seems to be her Father's Picture. Both in Perfection.

Just

Just over the Gate going into the Palace is a long, narrow Frize, after the Antique manner: 'tis a Composition like *China*; the Figures are White upon a Blue Ground, and very Excellent. It must have been done by *Luca della Robbia*, and *Octaviano* and *Agostino* his Brothers, who invented this Art (*Vasari*) and which was lost with them. There is the Arms of *Innocent VIII.* with a Boy on each side over a Door in the *Cortile* of the *Belvedere*. See *Pinaroli*, T. I. 301. done by them in the same manner. More of this kind is in several of the Churches of *Florence*.

In the Room where are the Pictures just now describ'd, is a Dead *Christ*, and other Figures: 'tis a small Picture, and has a Glass over it: my Father has the Drawing of the *Christ*; an Academy Figure.

*Rubens's* Wife, the Head the same Resemblance my Father has in Little: This as big as the Life, with Hands holding a Book, dress'd in Black Silk; a Three Quarter; perfectly fine, and highly finish'd.

A small *Madonna*, the same as my Lord *Harley's*, the same Size, and the same Fault, the Hand of the Virgin seems to crush, and break the broad part, the Thigh of the *Christ* who is standing: an Exquisite Taste, and Admirably painted.

A Young Man's Head in *Crayons*, exactly the same manner as a large one of a *St. John* my Father has.

In this Room are Pictures of several Matters, all excellently good, but too many to be

noted severally, as I did not observe any thing in particular was to be said of any one of them.

*Monasterio de Scalzi.*

*A. del Sarto.  
Francia Bigio.*

All these Paintings are in *Fresco*, of *And. del Sarto*, two excepted, and in *Clair-Ob-scure*.

The Pictures are in a Cloyster which encompasses a little square Court: In two opposite sides of this Square are Doors over against one another; on each side of which is a Figure representing Justice, Charity, Faith, and Hope; and by these one of the Histories of the Life of *St. John*. On the other sides of the Cloyster are eight other Histories, four on each side. This Monastery seems to be deserted; I found no living Creature there; I enquired a good while before any one could tell me where it was, and at last had great difficulty to come at the Keys. The Pictures are almost spoil'd; and what is very particular, as they are in *Fresco*, the Drawing has been traced off on the wet Mortar as usual, but here this Tracing is mark'd so deep, as in some places one may lay a Finger in the Hollows. Figures as big as the Life.

The four Figures at the Doors are not very good: those of Faith, and Hope, are not near so good as the Drawing my Father has of those Figures.

1. *St. John* Preaching is by one of these Virtues; my Father has the Drawing of the Groupe of Auditors; and these are the best preserv'd.

preserv'd. This Picture has some fine Airs of Heads: that of the Woman holding her Hand under her Chin is not so; nor another, hers whose Hands are in her Lap.

2. The Baptism of *Christ*, where two Angels are kneeling, not extraordinary.

*Opposite to these is*

3. *Zacharias* Sacrificing, and the Angel appearing to him.

4. The Head of *St. John* brought to *Herod* whilst at Supper; the old Woman holding her Hand under her Chin a good Figure, but the Face so spoil'd as not to be seen. The Woman that brings the Charger (of which my Father has the drawing) is also a very good Figure.

*On one of the Sides where there is no Doors*

5. Salutation of *SS. Mary* and *Elizabeth*, *St. Jos.* and 3 other Figures. My Father has a *Ricalco* of the Drawing of the whole Picture, and a very fine Drawing of the *S. Joseph* with a Bundle under his Arm; 'tis one of the best in the Picture; and a Drawing in Bl. and another highly finish'd in Red Ch. of another of the best of these Figures; the Servant going up Stairs.

6. *St. John*, a Child, kneeling before his Father sitting, who blesses him.

7. Birth of *St. John*; Ill preserv'd. My Father has two Drawings of this: one where the Woman is bringing the Child, but in the Picture she has a Dish, as in the other Drawing.

My Notes mention a Salutation here; I suppose 'tis\* another Subject not much unlike it. But as I was extremely incommoded with Heat when I saw these things, after having been much fatigued to get a Sight of them; and as the things themselves are not very excellent, and much damaged, and in some parts quite destroy'd, I shall be pardon'd if I am not perfectly clear in my Account of them. Let me refer you to *Vasari*, and *Cinelli*.

*On the other side*

9. Beheading of St. *John*; so defaced, that one can hardly see where the Figures have been. None of the Faces remain.

10. *Herodias* Dancing; the Drawing my Father has of a Figure with a sort of Hat hanging

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\* Looking into *Cinelli*, I find this is the Meeting of *Christ* and St. *John*; and he says too, that This, and the Story of *Zacharias* giving his Blessing to the Young Saint his Son, are of *Francia Bigio*, who (as *Vasari* says) was employ'd here when *Andrea* was in *France*, and not expected to return any more to *Florence*; for this Work was begun by *Andrea* several Years before he finish'd it. *Cinelli* (as the *Italian* Writers in general) must be read with Caution, or the Extravagant Praises they give will raise false Ideas in the Mind of one who has not seen the Things they write of. This Author, p. 8. speaking of this Work, though but in *Clair-Obscure*, not only Equals *Andrea* to *Raffaele* and *Mick. Angelo*, but makes him Superior to them. And giving a particular Account of it, p. 470, &c. commends it prodigiously, but very Injudiciously, when the Chief Characters he insists on is the great Nature, the strong Relief, and fine Drapery, Characters that will by no means equal those proper to the Works of *Raffaele* and *Mick. Angelo*.



at his Back is in this Picture, and one of the best preserv'd in it, tho' That is gone in several parts: none of the Faces of this Picture remain but the Ladies, and that good for nothing.

11. *St. John* bound before *Herod*. Saint's Face very good, the *Herod* pretty well preserv'd. A Figure drawing a Sword, almost entirely gone. My Father has a *Ricalco* of the Drawing of this Picture.

12. Baptizing the Multitude, best preserv'd of any. That Man with the Linen on his Shoulders well preserv'd, all but the Thigh in Shadow: my Father has the Drawing of this Figure. The Drapery of *St. John* very bad, in the Style of *Albert Durer*, whose Prints *Andrea* grew fond of, and stole many Hints from in other parts of this Work.

Sir *Berkley Lucy* has Copies of these Very Histories in Colours, and the Colouring resembles that of *And. del Sarto*. These Copies were made for Mr. *Nelson* at *Florence*. And in the Palace of *Spada* at *Rome* is a finish'd Sketch of the Salutation (one of these) and in Colours too.





O F  
**P A I N T I N G**  
 A N D  
**S C U L P T U R E :**

By *J. R.* sen.

**E**nough has been said by Others to recommend these Arts to the World if General Encomiums, or the producing Examples of Great Men, or Nations who have Esteem'd, and Lov'd them, and highly Honour'd and Rewarded those that have Excell'd in them were sufficient. But as I have been long since perswaded, that these sort of Arguments were of very little force; that the True, and only Effectual way was to go deeper, and build upon Reason, and Nature, I have in my several Attempts of this kind laid my Foundation here: And tho' I have on former Opportunities expatiated on this Subject (for I confess 'tis a Grateful one to Me, as well as Useful to the Publick) yet This being a way of treating it in which ve-

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ry few have gone before me, no wonder if All did not occur, which I now think necessary to be said; or if Something already advanc'd may be set in a better Light: This is what I now take leave to endeavour, and so, as at the same time I am shewing the Dignity of these Arts, I may assist People in Judging, and making the Best Use of Pictures, and Statues, whether Seen, or Describ'd.

Of all the ways whereby we communicate our Thoughts to each other, those address'd to the Senses of Hearing, and Sight, are without comparison the Principal.

Some few of the lowest of these the Brutes make use of in common with Us.

Certain Natural, Inarticulate Sounds express Grief, or Joy, Desire, Complaining, Love, Aversion, &c. Speech explains, and enlarges upon These; which being accompany'd with certain Tones of the Voice, the Expression of what is said becomes stronger, and sometimes even the Sense it self is vary'd: This is Natural *Recitative*, and is insensibly improv'd by Men of Breeding, and Good Sense, without any Skill in Musick; But That Art carries it still higher; and This is the common Language of the *Opera*. The Hyperbolical, and Elevated Style of Poetry is an Improvement upon common Speech, as its Cadency, Numbers, and Rhimes more affect the Ear; and this also advanc'd into a Song, and accompany'd with Instrumental Musick, is the Utmost Length that Nature, and Art in conjunction, can go to express our Thoughts by Sounds, and so as to attain the several Ends, In-

formation, the Touching of the Passions, and Delight; and this is the Poetick *Opera*-Language.

The Language of the *Opera* has its foundation in Nature, but as Poetry is an Improvement upon Prose in Writing, This is Speech Heightned, and Improv'd, and more than the Poetick Style is, above what is Ordinarily us'd: And therefore as the Thoughts in Poetry must be more elevated than in Prose, those of the *Opera* ought to be such as are worthy of, and suitable to such a finely imagin'd Language; which indeed is no more fitted for common Use in this World, than Poetry is; but Both, for ought we know, may be practicable in some other more Perfect State. And 'tis to be remark'd, that the Audience (at least the Attentive part of it) is differently affected than at a Comedy, where they Laugh, or at a Tragedy, where they are touch'd with Pity, Sorrow, Horror, or such like Passions: Here we see a sort of Extatick Delight in each others Faces, which puts one in mind of what *Milton* describes, and to which This bears some Resemblance, tho' a very faint one.

*Thus while God spake Ambrosial Fragrance fill'd  
All Heav'n, and in the blessed Spirits elect  
Sense of new Joy ineffable diffus'd.*

Signs also convey our Thoughts; the Look, or Motion of the Eye, or Hand, a Smile, a Frown, a Nod, a Shrug, or the like; such as the best Orators have always us'd in speaking, or such as we are apt to make to Deaf People, or those who understand not our Language; or  
which

which those that are Dumb make to us: Thus the *Pantomimes* of the Ancients spoke to their Spectators. Habits, Ornaments, and Symbols are of great use to the same End; they have all Tongues. Letters, and Characters, by means of which, Words, and Sounds are convey'd to our Minds by the Eye, carry this matter much farther than any of the aforementioned ways of conveyance: and the Arts of Design, whether of Painting or Sculpture, convey a multitude of Ideas, and many of them not possible to be communicated by any another means not supernatural: and Here is the utmost length Nature and Art can go in enabling Mankind to converse as Rational Beings.

These two last mentioned ways of conveyance are not Transient, as all those are that are address'd to the Ear, and most of the Others that we see; They being once made use of, remain, and may convey the same Idea at any distance of Time, or Place, and to vast Numbers of People. And as Present Ideas soon absent themselves, These reconvey those lost Notices of things to Our selves, as well as to Others. Moreover the Latter of these two ways is an Universal Language, and as Swift almost as Inspiration.

Sounds, whether Natural, or Artificial; Speech, whether Prose, or Verse; Action, Characters, Picture; All these Singly may convey a vast number of Ideas, but not so Many, nor so Perfectly as when Two, or More, are made use of at the same time; as neither is any one of them alone so pleasing, as when accompany'd with Others.

Others. Words spoken without some kind of Motion, and a Natural *Recitative*, would not only have much less Force than with these Additions, but they would be even Nauseous: If this Natural *Recitative* is Ill set, if the Tone of the Voice, and the Emphasis laid on the Words, is Wrong, the Sense is Obscur'd, and even sometimes Perverted. If proper Musick accompany'd all that was said in Acting a Play the Mind would not only be more delighted, but the Sentiments would penetrate deeper: If the same Subject appear'd in Picture (a Theatrical Representation is but a sort of moving, speaking Picture) Musick well adapted would produce the like effect; great care being taken that this Auxiliary became not an Enemy, that is, that neither these Inarticulate Sounds smother'd the Words, nor that the Mind was distracted by attending to too much at once.

These kind of Thoughts probably gave rise to the *Opera*, which may be consider'd either as a Theatrical Representation assisted by Musick, or a Musical Entertainment explain'd by Words, and improv'd by Representation. Those that consider it in the First View, may justly complain of the same Number of Instruments, and Variety of Musick, which is a Beauty to those that take it in the Other. Both must have Nature as their Foundation, which they must never depart from; but the farther they go from Common Nature, the better; provided the Pleasure advances too, and the Sense is not lost: 'Tis two several kinds of Nature that are improv'd upon;  
Words,

Words, and meer Sounds; and the Masters in both these kinds may be equally Excellent, tho' we may Like one kind of *Opera* better than the other. And as in One of these Notions the Words are the Principal, and the Instruments (amongst which I now consider a Humane Voice) in the Other, 'tis not necessary that Both should be Equally taken care of in Both cases: A Play assisted by Musick ought to be finely written; but that Excellence that is required in a Poem is not to be expected in Words which are only to explain Sounds, in which the Sense is intended Principally to lie.

'Tis upon such Rational grounds as gave rise to the Opera, that Singing and Musick has been made use of in the Divine Worship in almost all Ages and Nations: In our Cathedral-Service at present the Chanting, and Anthems, are Sacred *Recitative*, and Songs. And the Same Reasons would make them common to every Parish-Church, if Others did not forbid it.

In many cases any one of the several ways of communicating our Ideas would be very Imperfect, and hardly of any use without the assistance of some other: Thus the Musick in an *Opera*, how Expressive soever, would of it self be unintelligible without the Words; and thus tho' a History-Picture conveys the Idea of Men, Women, &c. to understand Fully what the Painter intended, a previous knowledge of the Story by the help of Words is Absolutely necessary: As on the other hand there are abundance of cases, in which Language, and all the Other means of conveyance are Insufficient, or

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Useless,

Useless, and the *dernier Ressort* is in Painting, and Sculpture; so that where these Arts have been wanting, the Species were mere Mutes in Some, and little better in Other Instances. Let the Historian relate any of the great Actions of Antiquity, and let the same Actions be represented on the Stage; the Habits, Arms, &c. cannot be describ'd in Words, the Representation of them then must be wrong: And where shall we find such Airs of Heads? I don't say to resemble the Persons, but of those noble and strong Characters, as in the Works of the ancient Sculptors, and of our best Painters, who have form'd their Ideas chiefly upon those excellent Models.

It is a question not so easily decided, as I believe it will be thought to be, whether Painting and Sculpture more want the assistance of Language, than Language of those Arts: It would be too much to go into the *Detail* of this matter, but I will mention one thing very considerable: When we read, if the Subject furnishes us with any material Images, they are so many Pictures form'd in our Minds, and are Such as the Reader is capable of making; but as these Imaginary Pictures happen to be, we shall be More, or Less Touch'd, and Delighted with what we read; and shall moreover have a Truer, or Falser Notion of the Thing. Now the Greatest, and almost the Only Help to improve These, is being conversant with the Works of the Best Masters in these two Arts; whereas in a History-Picture (for example) all may be seen Truly, and Strongly express'd,



prefs'd, only Names, and Lesser Circumstances would be Unknown, or Mistaken without the help of Language.

But whether to assist us in forming these Mental Pictures when we read, or to furnish us with other Ideas at all times, the great business of Painting is to Communicate, or Suggest those Thoughts which the Painter had, or ought to have had: And this is the True Test of the Goodness of a Picture; All the Rules of the Art tend to, and centre in This; Invention, Expression, Drawing, Colouring, Grace, and Greatness, do so manifestly, and the Composition is Better, or Worse, as it tends to set forth the Whole, and every Part to the best Advantage, so as to convey the Ideas intended, especially the Principal, the most effectually; and the Pencil ought to be conducted with the same View.

And thus every Man that can judge of the Beauties of Nature, and Discourse, may judge of the Goodness of a Picture, and not only of what Pleases Himself.

If it be found that a Picture gives a very Sublime Idea of a Story, Person, or any thing else, or a more Advantageous one than is Generally to be had, That is one of the most Excellent kind: If Common Nature be Truly represented, That is a Good Picture, as furnishing us with a Just Idea: But to have False ones obtruded upon us, and such as Debase those we have, is Detestable, and This is what Bad Pictures always do. The Painters in the First Instance conceive Finely, and are able to communicate

nicate those fine Ideas; the Others see Right, and can Express what they see; but Ill Painters see not the Beauties of what is before their Eyes; and when they attempt to tell what they Think they see, they fall even below That; like People that tell a Story Sillily; you may perceive somewhat of what they aim at, but 'tis told without Exactness or Wit.

'Tis upon this account that we prefer the Painters that lived two hundred Years ago to those of a later Time, and the *Roman* School to that of *Venice*. From These we have Great, and Just Ideas: an Antique Story is represented as Such, as to the Persons, Habits, and other Circumstances; and as the best Historians and Poets represent them; from the Others we have no Ideas of this kind; but such as a Man acquainted with good Authors, and with Antiquity, or which Imagines things finely must reject as Counterfeit; and generally Low, and Unworthy; for true Greatness does not consist in Flutter, and Gawdy Colours. In a Word, 'tis upon This account that we prefer (for instance) *Raffaele* to *Paolo Veronese*; the Latter may give us a better Idea of a Man's Complexion, and dress him Finer, but 'tis from the Other we shall conceive more advantagiously of his Understanding, and Magnanimity; and even his Dress shall be more truly Great, and Becoming.

And for the same Reason it is that the Statues, and Bas-reliefs of the Ancients are so greatly esteem'd. There we see such Humane Bodies and Airs; Thence we have such Pleasing

ving and Noble Ideas as are not to be seen, or had Elsewhere, or Otherwise.

If the Workmanship be never so Exquisite; if the Pencil or Chissel be in the utmost degree fine; and the Idea of the Persons, or Things represented is Low, or Disagreeable, the Work may be Excellent, but the Picture, or Sculpture is in the main Contemptible, or of little Worth. Whereas on the other hand let the Ideas we receive be Great and Noble, 'tis Comparatively of no Importance whether the Work is Rough, or Delicate.

The Truth is, few People see the Beauties of Things; the Objects are Seen, as the Sounds of Musick are Heard; but 'tis necessary to have an Eye for One, as well as an Ear for the Other, and both Improv'd by Study, and Application. Herein consists the Difficulty of Judging of a Picture, as 'tis the true Reason why there are so few good Painters, or good Judges. 'Tis not easy to Paint well, but easier than to See well; that is an Art that is learnt by conversing with the Best Masters, and the Best Authors; but even all this is not sufficient without Genius, and Application, at least to carry a Man any considerable Length.

When one sees a Good Picture: If a History, tho' the Story is not known; or an Allegory, and that not understood; or a Portrait of one we never saw, or heard of; or a View of we know not what Place; tho' the Principal Idea design'd by the Painter is not convey'd, Fine Airs of Heads, Graceful and Noble Attitudes, Strong Expressions of the Passions,

sions, or Dispositions of the Soul, Beautiful Forms, and Colours; something to Engage, Adorn, and Entertain the Mind is to be found: And tho' there were nothing more than Harmony, an Artful Disposition of Lights, and Shadows, or even than a good Manner of Painting; one that Practises, or would only Judge of the Art, will find Advice, and Instruction, as well as Pleasure. What then must be the Delight and Advantage of seeing a fine Piece of Workmanship, Lights, and Shadows Judiciously disposed; Harmony, Lovely Colours, and Forms of Things; Noble and Graceful Airs, and Attitudes; Just, and strong Expressions, and the Subject well imagined, and thoroughly Known, and Understood. This is receiving a multitude of fine Ideas, and in the most Perfect, and most Agreeable manner.

Without thoroughly knowing the Subject, or being a good *Connoisseur*, One is like him that reads a good Author in a Language he is not perfect in; he may find wherewithal to Instruct, and entertain him to a certain Degree, but many of the Beauties will be lost to him; whereas he that is every way qualified has the Intire Benefit from a Good Book, or a Good Picture.

After all it must be confess'd, that the Arts I have been discoursing of are not so necessary to Human Life as some others; Mankind might indeed subsist without them. Ours is a mix'd State, divided between struggling to avoid, or get rid of Pain, and Positive Enjoyment; One is driving *Hannibal* out of *Italy*,  
the

the Other making Foreign Conquests; the One seems to be Superinduced upon the Fall, the Other what was Originally intended for us in Paradise: And accordingly there are Arts and Employments subservient to us in Each of these Circumstances; the First kind are absolutely Necessary, the Others not. Let those Necessary ones boast of that Necessity; They are Ministerial to us only as Wretched Beings; whereas Painting, and Sculpture are of the foremost in the number of those that are adapted to a State of Innocence, and Joy: they are not necessary to our Being; Brutes, and Savage Men subsist without them: But to our Happiness as Rational Creatures they are Absolutely so.





## R O M E.

In *St. Agostino*. A Small, Old, Dark Church.

### *Second Chapel.*

*M. Venusti.*



Altar-piece; a Copy from *Raffaele* by *Marcello Venusti*, of the same *Madonna* of which my Father has a Drawing in Red Ch. done by *Parmeggiano*; very good, and well Colour'd. On the sides are two Figures, both *St. Johns*; one the *Baptist* in the Wilderness, and t'other (on the Right-hand) the *Evangelist Aged*, having his Gospel in his Hand, and one of the finest Figures I ever saw, an Air of a Head like *Raffaele*, and as fine altogether as his Prophet in this Church. 'Tis well preserv'd, and in a good Light. I believe 'tis of *Parmeggiano*. *Ab. Titi* has taken no notice of these two side Pictures.

*Parmeggiano.*

### *Fifth Chapel.*

*Dan. da Volterra.*

*St. Helen* that finds the Cross. This Chapel

pel is so dark that one can hardly discover the Figures, they being dark themselves; but what appears, don't seem to be good.

*Sixth Chapel.*

St. *Austin*; Altar-piece, Dark Manner, very Disagreeable, and Spoil'd. The *Sancta Petronella* of St. *Peters*, the *Dido* of *Spada*, and others are in this Dark Manner, which the *Italians* like best. For my own part his Gay Manner is more to my Taste; the other is not only Unpleasant, but Unnatural; 'tis impossible that the Lights can appear so very Bright, and the Shadows so Black, and Dark; If only Force is required, *Guido* has given That sufficiently without Black in all his Pictures, as in the *Aurora* of *Rospigliosi*, the *Magdalen* of *Barberini*, &c.

Not but that the Colouring of a Picture ought to vary with the Subject: If That be Tragical, Solemn, or Grave, the Gaiety and Chearfulness, which is generally more pleasing to the Eye, would be out of Season, and Choque the Understanding: Or if all the Light the Objects represented receive, comes from a narrow *Aperture*, a little Window, Cleft in a Cave, or the like; or from a Torch, or several Artificial Lights; or if the Time represented is the Night, or before, or after the Sun's Rising, or Setting; or in Rainy, Cloudy, or Tempestuous Weather: These, and such like Circumstances ought to be regarded by the Painter: But in all these he May, and Ought to avoid that Black, Hard, Cutting Manner, which

*Guercino, Caravaggio*, and some others have fallen into; In the most *Sombrous* Tinct there may be such Warmth, and Mellowness, as is not only Pleasing, but Natural. Tho' where a Painter is not Confin'd by his Subject, certainly the open, serene Air, or a Room made chearful by Bright Sunny Reflexions, should always be Represented.

*Chapel of the Pamfilii on the Left-hand returning.*

*Melchiorre  
Cassa Maltese.*

St. *Thomas* of *Villa Nova* giving Alms to a Woman, in Marble. The Woman is the best Modern Statue I ever saw; she is young, and extremely beautiful; an Air of a Head, Great, but wonderfully Gentle, and a Turn of the Neck I think as beautiful as that of the *Venus* of *Medicis*. The Drapery is entirely Modern, of Silk, but in such Great Folds, and that shew the Naked so well, that I prefer it to any of the Antique that I have seen. [N.B. This was before I had seen the *Flora*, and some others.] Her Hair is tied up in something a different manner from the *Venus*, but as delicate. She presses to her a Child with her Left-arm, and holds out her Right to receive the Money.

*Ercole Ferrata.*

This Groupe was finish'd by *Ercole Ferrata*, so that I can't judge what share of the Honour of it belongs to him that began it 'till I have seen more of the Latter; however the Design is His, which is as Noble, and Gentle, as any Body has ever made, either in Painting, or Sculpture.



Over the Principal Door is the St. *Austin* Raffaele, or his School. surrounded by Angels, very well preserved. 'Tis a very large Picture, and seems to be extremely good, but so High, though in a Good Light, that one cannot judge of it very exactly.

Upon one of the Pilasters that divide the Isle Ditto. on the Left-hand from the Body of the Chapel, is the famous Prophet *Isaiab*, also very well preserv'd, but not in a good Light at all; for as one looks upon it one is dazzled with the glare from several Windows which one can't tell how to hide; but notwithstanding the Disadvantage 'tis seen at, it appears to be a Noble Picture, Beautifully, and Boldly Colour'd, an open Great Contour; in short, its Merit is equal to its Reputation. The Knee in particular is such as to demand the Notice *Mich. Angelo* is said to have taken of it.

The Story (as I remember) is thus: A Gentleman had made a Vow upon a certain Condition to give a Picture to this Church by one of the Best Masters; Providence perform'd its part; and the *Votist* being willing to make His as Easy to himself as possible, employ'd *Raffaele* indeed; but because he was but a young Man, and rising into Credit, he judg'd he would do it Cheaper than one whose Reputation was Establish'd. When the Picture was done, a Larger Price was demanded than the Good Man expected, and a Dispute arose. To determine which this Cunning Person offer'd to refer it to *Mich. Angelo*; *Raffaele* agreed; *Mich. Angelo* instead of Depreciating it as the Honest Gentleman hoped, after having look'd

upon the Picture with Admiration for some time, said the Knee only was worth the Money; and *Raffaele* had it.

This Figure is Large Life, painted in Oil; there is a Print of it, the Title Page to *Raffaele's Bible* by *Chapron*. It has an old ordinary Frame, probably that which it had at first.

This Picture, according to *Vasari*, had been finish'd before *Raffaele* saw the Works of *M. Angelo*, which happen'd at this time by the means of *Bramante* the Pope's Architect, and *Raffaele's* Relation, who had the Keys of the *Capella Sista* in the Absence of *Mich. Angelo* who was gone to *Florence*; but he afterwards alter'd it to what it now is; and here 'twas first found what Advantage it was to *Raffaele* to have seen these Works. This Advantage himself was sensible of, if it be true which *Benedetto Varchi* says in his Funeral Oration of that Great *Florentine* Painter, Sculptor, and Architect, That he thank'd God there was such a Man as *Mich. Angelo*. Under this Picture is

*And. Sanfoni-  
no.*

A St. *Anne*. And in a Nich on the Right-hand coming into the Principal Door, is

*Ditto.*

A *Madonna*. These are Statues in a Great Manner, but not well imagin'd, and something Stiff.

*Over a like Nich on the other side.*

*Polidore.*

Some Boys holding a Cartel; not Ill Colour'd, but most Beautifully Design'd.

*The*

*The third Chapel on the Right-hand.*

The *Beata Rita* on the Altar is Black, and good for nothing. But upon the Left-side the same Saint dying, and addressing her self to *Christ*, and the Virgin in the Clouds has a fine Expression, and is admirably Drawn, and Colour'd; in the Taste of *P. da Cortone*, by *Piet. Lucatelli* his Disciple.

*Ca. Giacin.  
Brandt.  
Piet. Lucatelli.*

The Chapels of *St. Austin*, and *St. Gulielmo*, are all painted by *Lanfranc*. The Disciples looking into the Sepulchre, a Half-round over against the Window, my Father has the Drawing of.

*Lanfranc.*

The Wall on one side of the Chapel without seems to have been painted by *Polidore* in the same Manner (*Fresco*) as that above mention'd, but so little remains (the Plaister being almost all peel'd off) that one cannot well judge.

*The Madonna della Pace,*

Is another Small, Old, Dark Church, and the Doors little as of a Common Room, but 'tis Neat. Here are the Prophets and Sibyls of *Raffaele*.

In all the *Roman* Catholick Churches are Chapels belonging to particular Families, some as large as a small Church, others as a great Room; others as it were let into the Wall so as to admit only the Altar, and the Priest that officiates, the People remaining in the Body of the Church: This Church being but a little one, the Chapels are of this latter kind, and the Pictures are over; and on the Sides of the Arch that opens into one of these Chapels; the

*Raffaele.*

First on the Right-hand as you come in at the Principal Door; they are in four several Divisions, two on each side; the two uppermost have in each two Prophets holding Cartels, and those below have each a Sibyl; all these are accompany'd with Boy-Angels, and those of the other kind; and one of the Sibyls is looking towards a Young Woman sitting unemploy'd: This Sibyl is that which is in *Bis- cop's* Book ascrib'd to *Mich. Angelo*. My Father has several of the Drawings for this Division, and that Stiffness about the Head, and Neck of this Young Woman which is seen in these Drawings is also in the Picture: my Father has also the Drawing of one of the Prophets in this side; one of *Rubens* of the Division where are the other Prophets; and a Copy of the other Sibyl, so that he has almost this Whole Work. There are Prints of the Prophets by *Chateau*.

These Admirable Paintings are in *Fresco*, but very much Damaged, especially towards the top on the side farthest from the Door of the Church, even pieces of the Mortar are broken off in some places. One sees a Greatness of Style throughout, and the General Design; but as for Airs of Heads, Contours, and other such Particularities, they are almost gone. However, by what is left here, and what is seen in the Drawings, without having regard to *Raffaele's* great Character, one cannot doubt but they were admirable.

The Subject in no otherwise Historical, than to shew that there were such People,  
who

who being Divinely Illuminated, Foretold the Incarnation of the Eternal Son of God Ages before it happen'd: And as this Consideration, and the Airs, and Expression which may be given to such Figures are capable of exciting Sentiments of Veneration, and Piety, they are very proper for a Church.

But *Raffaele* seems not to have contented himself with a sort of mere Portraits of these Messengers of Heaven to Mankind, he has enrich'd his Subject (as I said) with Angels of both kinds; and (I think I don't see Beauties he never intended) the Sibyl in that Division where is the Figure of the Young Woman sits stretching out her Neck, and fixing her Eyes upon her in a sort of Admiration: Surely that Figure is for the Blessed *Mary*, who this Prophetess is suppos'd to see in Vision, and to consider as the Virgin-Mother of him who was *the Desire of all Nations*.

*Vasari* says, this Work was esteem'd to be the Best that *Raffaele* ever did; and that This Excellency (as that of the Prophet in St. *Austin's*) was owing to his having seen the Works of *Mich. Angelo*, as was said just now: And 'tis true that here is manifestly a great deal of the Style of that Vast Genius. This my Father, and I observ'd, in the Drawing of the Prophet mention'd above, the first moment we saw it, and before we knew where 'twas painted. Whether this Author is so right in saying this Work of the *Pace* was done After that of St. *Agostino* I am a little Doubtful, because there is something of a Dryness, and Stiffness very Visible,

Visible, both in the Drawings, and Painting of these Prophets, and Sibyls, which I don't find in That other; and which always diminish'd as he Ripen'd more, and more almost every Day of his Life, and approach'd towards that Excellency he at length attain'd.

*Tim. da Urbino.*

The Prophets and Sibyls of *Timoteo d'Urbino* are opposite to these, and over, and on the side of a like Arch, and much in the same Form, and Situation, and preserv'd too like these; nor can one well judge which are Best, for what appears is Admirable.

If *Raffaele* had as much Merit as ever any Man had, there were Others that at this time seem to have had an Equal share with him as a Painter merely, though He has all the Glory, and such Men as *Garofalo*, *Fra. Bartolomeo*, and this *Timoteo* in particular, are hardly so much as heard of. There must have been other Qualities that turn'd the Scale so strongly on His side, and recommended him to the Esteem of those to whom he own'd his Advancement. But perhaps after all, more Merit of either kind would have been Insufficient, without the Assistance of a Friend that had Interest and Assiduity. Such a one *Raffaele* had, and was distinguish'd betimes. Afterwards these Advantages would naturally occasion his acquiring a Superiority in Painting, as it happen'd.

*Vincenzo de' Rossi.*

The Marble Chapel is next to *Raffaele's*, and said to be of *Vincenzo de' Rossi da Fiesole*. The Old Men over the Arch are better than ever I saw of *Bacc. Bandinelli*, and something

thing in his Taste, as well for the Airs of the Heads, as the Actions, both which are Admirable: 'tis in very high Relief. If any thing of *Baccio* is so good as this, 'tis the Basis for an Equestrian Statue of *Cosimo I.* that stands in the place before the Ch. of St. *Lorenzo* in *Florence*.

The Salutation of the Virgin and St. *Elizabeth* is extremely fine, particularly the Virgin: my Father has two several Drawings, one in Red, the other in Bl. Ch. for her Head in Profile. *Carlo Marat.*

Over the Arch of the next Chapel to this is the famous Picture of the Virgin going to the Temple, where an Old Gentleman gives Alms, and another Man is just got off his Horse. It is a Large Picture, with many Figures, preserved as those of *Raffaele*, or something better; what remains is extremely good: my Father has the entire Original Drawing. *Batt. Peruzzi.*

The Altar-piece of the next Chapel to that of the Crucifix is the Nativity, and Shepherds. A noble Picture, and tolerably Colour'd, the Airs are extremely good. 'Tis well enough preserv'd. *Gir. da Sernonetta.*

The *Cupola* of the Chapel over against *Raffaele's* is painted with Histories of the Old Testament in small Squares. 'Tis worse conserv'd than any. *Bald. Peruzzi.*

### *Piazza Navona.*

In this Piazza is the Fountain of *Bernini*; *Bernini.*  
'tis a vast Rock pierc'd through, and through, so as to be divided into four parts which unite  
3 a-top,

a-top, where is plac'd an *Ægyptian* Obelisk: toward the bottom of each part of the Rock is seated a Colloſſal Figure representing one of the four principal Rivers, with great Fiſhes, a Lyon, and Sea-Horſe, as coming out from the hollow middle. Upon this Rock, which is about 27 Foot high, on a Pedestal of near 17 Foot, is put the *Guglio*, which is almost 60 Foot high, on which is a Croſs with other Ornaments; the whole Work from top to bottom amounting to about 110 Foot in height. There is a very entertaining Account of this ſtupendious Work in *Baldinucci's* Life of *Bernino*, to which I refer you. My Father has a Model of the Fountain by *Camillo Roſconi*. In the Summer this Square is overflow'd with Water about two Foot deep, more or leſs as they pleaſe, through which the Coaches drive (for here is the Ring.) The Noiſe of the Splaſhing of the Horſes Feet in the Water, with that of the prodigious quantity which guſhing from this vaſt Rock, and in ſome parts tumbling down a great height, and breaking on other parts of the Fountain, ſo as to ſling a ſort of Dew all about; together with the Echoes from the Palaces, and Churches all round the Piazza, is indeed Sublime.

*The Church of St. Agnes.*

*Ciro Ferri.*

The *Cupola* is painted; has many fine Actions of Angels, Saints, &c. and prodigiouſly Gay, and Light; but ſo full of Figures, and without any manner of Harmony, that 'tis Diſagreeable: As all Pictures, eſpecially large  
Compo-



Compositions, must needs be where the Great Masses are not carefully preserv'd.

One of the Altars here that is cut in *Bas-relief* is very good, but not comparable to that in St. *Austin's*; the Story is St. *Eustachius*, and other Saints expos'd to be devoured by Lyons. *Melch. Caffà.*

### *The Capitol.*

One ascends by Stairs of a vast length, and broad, but not deep, bounded with Balustrades; at the Foot of which on each side is a Lyons on a Pedestal of *Ægyptian* Marble, pouring Water out of her Mouth into a Basin, out of which it flows by several Streams into another below. At the Head of these Stairs are *Castor* and *Pollux* holding their Horses as they appear'd to the *Romans* after the Victory over the *Volsci*; they stand on Noble Pedestals; these Statues are Antique, of a Great Style, but not Elegant. This delivers you into a large Square, in the midst of which is the Equestrian Statue of *Marcus Aurelius*; on the opposite side is the Principal Building of the Capitol, built by *Mich. Angelo*, and others, to which you ascend by a Stair-Case which ranges on both sides with the Building, and meets a-top in the Centre, delivering you into the Lodgings of the second Story. In a Nich in the middle of this Stair-Casè is a *Roma Triumphant*, and Fountain encompass'd by a Semi-circle of Balustrades; on either side is a Figure representing a River, one the *Nile*, the other the *Tyber*. Two other sides of this Square are Buildings

Buildings with Porticoes lately finish'd: The Principal Building has a sort of Steeple in the middle, and all round a-top runs a Balustrade adorn'd with Statues, amongst these a fine *Venus* of *Med.* Antique. That side of the Square by which you enter is open, only a Balustrade ranges on both sides from the Head of the Stairs. On Pedestals inserted, on one side, and the other are, first Trophies, said to be of *Marius*, but are of *Trajan*; then an Antique Statue, and at the end the *Columna Milliaris*, a Pillar which the *Romans* set up at the end of every Mile, even to a vast distance from *Rome*. So that to describe a place one, two, or three Miles from thence, and so on, it was customary to say, *Primus, Secundus, Tertius ab Urbe Lapis*. These Pillars, Statues, and Trophies, by their being severally of a like height on each side, and different one from the other, have a Beautiful Effect.

The *Marcus Aurelius* on Horseback is much bigger than Nature; a Wonderful Statue! 'tis of Brass, and has been Gilt; some of the Remains of the Gilding are yet seen, 'tis well preserv'd. 'Twas found in the time of *Sixtus IV.* A°. 1475. lying in a little Subterraneous place near *St. John Lateran*, and set up thereabouts, but remov'd by *Paul III.* 1538, and placed here. *Sandraart* says, that when *Totila* took *Rome* he was so pleas'd with this Statue, that he caus'd it (alone of all those in *Rome*) to be embark'd in the Port of *Ostia*, but that it was afterwards taken again by *Belisarius*, and placed by him in the Piazza of *St. John*

St. *John Lateran*; for this however (as his Custom is) he quotes no Author. *Vasari* and *Donatus* say it was placed there by *Sixtus IV.* without mentioning *Belisarius* at all. This only remains of 24 Gilt Equestrian Statues, which 'tis said were part of the Ornaments of Ancient *Rome*. See *Maffei's* Notes in *Rossi's* Book.

'Tis set upon a high Pedestal, and has a Noble Appearance, but would still look finer if the *Roma Triumphans*, and other Figures which are behind it, and seen together with it, had not the same ill effect as a Ground too strong, and in broken parts has behind a Figure in a Picture; the Eye is something diverted and perplex'd.

It is observable that the Bridle is much like what we now use.

The same are seen in a Bas-relief of this Emperor triumphing over the *Germans*, which is as you go up the great Steps here on the Left-hand.

*In the Court on that side.*

Two *Ægyptian* Kings; Colossuses, Touchstone; a Noble Great Style, perfectly well preserv'd as to what remains of them, for they want the Hands; and the Head of one of them is off, but so as to be put on without being the worse for that Accident, it not being lost. They were found in the Gardens of the Duke *d'Acqua Sparti à S. Pietro*, about a Year ago. They seem to be a sort of *Cariatides*, but that they have nothing like Capitals on their Heads. Four

Four *Ægyptian* Idols, Women, supported against Obelisks, which have all Hieroglyphicks; One is of Black Marble, and the rest of Mottled, Red and Grey. They were found lately in the Gardens of *Verospi*, which are a part of those which were anciently of *Salust*, where a vast many of the finest Antiques have been found.

*Colossus* of *Constantine*, much damag'd.

*Marforio*, a Colossal Figure of a River, well enough preserv'd, and of a great Taste, the Head especially.

Antique Sepulchral Chest; Oblong of two Yards by two Foot, full of *Bas-relief*, very high, but bad Work, and much damaged. 'Tis said to be of *Alex. Severus*, and his Mother *Julia Mammea*; 'tis printed in *Peter Santa's* Book of Ancient Sepulchres, p. 81, 82, 83.

*Term* of a *Minerva*; very great Style, and fine Air of a Head. Coloss.

These Antiques in this Court lye as in a Lumber-house without any Order, 'till 'tis resolv'd where to dispose of them.

When I was in *Rome* the Pope came to view them, and one or two of the *Ægyptian* Statues were removed and set up under the Portico over against the Gate on the other side which is finish'd. This Court was also order'd to be built in the time of *Clement VIII.* in the same manner as That (which was done by *M. Angelo* under *Paul III.*) but the Foundations were but just laid, when (for what Reason I know not) 'twas left off.

*In the Entry going up Stairs,*

A Colossal Foot upon a round Pedestal, with a Sacrifice in Bas-relief, fine. Over it is wrote on the Wall,

*Quo Pede nunc utar dubia est sententia nobis.*  
Ovid.

*In the Room where is the Collection of Carlo Marat, which is to be sold by Lottery.*

*Hercules Aventinus*, standing, with Apples in his Left-hand, and his Right holds something which is broke; by what remains it may be the end of a Club, or part of a Bow. He is cloathed with a Lyon's Skin; very Young, Short, and Fat; but a very Noble Style.

Several Heads upon square Pedestals, like some in *Ful. Ursinus*.

Three of *Plato*.

*Sappho*.

*Socrates*.

*Diogenes*.

*Alcibiades*; a Lovely Air, and fine Greek Taste.

*Hiero*; has the Air of a young Woman; the Nose has been broken off. This is the best of all these Heads, tho' not perfect, as not being the very highest Greek Taste.

A Woman, Fortune-teller, very Capricious Action, and perfectly Fine.

Statue of *Marius*; Exquisite.

*Poppea Sabina*, the same Action as that in the Garden of *Farnese* on Mount *Palatine*,  
I only

only that This leans the Right-arm on the Back of a Chair, the other lies in her Lap; the Head falls a little back, and then looks up. The same Size.

*Hercules Aventinus* found in Mount *Aventine*, of Touch-stone, a Boy of three Years old, but a Colossal Figure; he is standing, and holding the Serpents. 'Tis an *Ægyptian* Taste, as appears by the Face, and is extremely good.

*Court on the Right,*

Coloss. Head of *Domitian*, Marble.

Another of *Commodus*, Brass; both almost as high as a middling Man.

The Feet, and a Hand of a vast Colossus of *Apollo*.

Lyon tearing a Horse; the Action extremely fine, but the Horse is not of a good Style; the Lyon admirable.

*Roma Triumphans* sitting, not the best manner; Colossal: 'tis upon a Pedestal that has a Woman weeping: Incomparable.

*On the other side of the Capitol, in several Rooms.*

A Brass Head of *Lucius Junius Brutus*, the Eyes of an Antique Composition to imitate the Natural Colour.

Over a Door in Bas-relief, the Head of *Mithridates* King of *Pontus*, vastly bigger than the Life. Great *Greek* Taste.

The *Fasti Consulares* placed in a kind of a *Façade*, of an Antique Building of four Pillars,

sters, like the *Arundel* Marbles. Antique Inscription. Amongst other things 'tis here said,

C. ATILIV. M.F. M.N. REGVLVS, COS.  
A. DE POENEIS NAVALEM. EGIT. VIII.

*In another Room.*

A Head of an *Apollo*, one of the most Famous Heads in *Rome*; the Particularity of the Thickness, and Flatness of the Nose more so here than in the *Venus of Medicis*; a Mark that it is of a *Dorick* Master.

*Scipio Africanus*; Bald. A Present of *Innocent XI.*

*Another Room.*

*Hercules*, Antique, Bigger than the Life: Remains of Gilding appear in some parts; he holds Apples in his Left-hand, the Club in his Right.

*Cicero* in a Consular Habit. The *Cicer* is added.

A Statue call'd *Virgil*, but no Head to it.

*In another Room.*

The most ancient Wolf, with *Romulus* and *Remus* sucking it. 'Tis in Brass, a great part of the Left-leg behind is melted by Lightning, which *Cicero* says happen'd in his time.

The Slave taking the Thorn out of his Foot, and by it a Minister of the Sacrifices, call'd the *Camillus*; my Father has a Drawing of it in Red Chalk of *Raffaele*: On the

other side of the same Paper is another Drawing, a Pen, by the same Hand, of the Slave. Both these Statues are in Brass, the last is a perfectly fine Figure as any in *Rome*. It stands upon a Pedestal of Marble with three Sides, upon every one of which is a Figure of a *Bacchante* of the best *Greek* Taste. That Figure pulling out the Thorn is call'd the Shepherd *Martius* in the Inscription under it.

I must take leave to say, that *Maffei's* Notes on these two Figures might have been spar'd. That this is a *Camillus*, and not resembling a Woman, besides my own Memory, *Raffaele's* Drawing just now mention'd is a good Argument. And the Old Account of this Slave is probable as what he advances.

At the bottom of the Stairs is the ancient *Rostral* Pillar set up for *Duilius*; 'tis of *Patrian* Marble. *Ficaroni* believed 'twas restor'd by *Augustus*, because *Livy* says 'twas spoil'd by Lightning: One Proof is, upon the Decks of the Ships there are Tritons, and Sea-horses of an Admirable Taste, which could not be done in the time of *Duilius*, but the Inscription is certainly of That Age.

Near that in a Nich is a Statue of *Augustus Cæsar* after the Battel of *Actium*; the Prow of a Ship at his Foot, and which was always put upon his Medals after that Battel, proves this. A Print of it is in *Rossi's* Statues, N<sup>o</sup>. 16.

In the Great Court the Colossal Head of *Domitian* is of a vast Taste, but however not Good. This stands upon a Pedestal, on which



is a Bas-relief, a Figure representing a Province; but what Province is not known. In the Pantheon anciently stood the Statues of all the Gods, each upon such a Pedestal, with Figures representing Provinces; This was one of those: 'tis a *Greek Taste*.

*Lungara, or the Little Farnese.*

This Palace is now Uninhabited, and gone to Ruin in a great measure; and is so Unfrequented, that the Court through which one goes to the House is all overgrown with Grass; and they told me nobody had been to see this Gallery for about two Years: the Keys were hardly to be found; and I was not without great danger of not seeing it, though I was at *Rome* several Months.

The Gallery of *Psyche*, which is one of the most famous Works of *Raffaele*; and the Painting as well as the Gallery has been Repair'd. 'Tis a Ground Room looking into, and ranging with the Garden.

The Pictures are painted in a sort of *Lunettes*, form'd by a Semicircle within a Tall Arch ending in a Point, and the Triangles between the Arches. The Semicircles on one side of the Gallery are form'd by the Tops of the Windows, and the rest are made to agree with those. Of the Triangles I spoke of there are Four on each side of the Gallery, and One at each end: Of the *Lunettes* there are Two at each end, and Five on each side. On the the Ceiling are Two large Pictures. In those Triangles, and that Ceiling, are painted the

several parts of the Story, as *Raffaele* has told it, and which he has not made so long as *A-puleius* who is the Author of it: He has only taken the great Parts. In the *Lunettes* are *Amorettoes* bearing the Spoils of the Gods, only the first has one touching with his Finger the Point of an Arrow, to show the Sharpness of those of Love; and the last has another Boy with a Lyon, and Sea-horse Rein'd, to show that All is under his Empire: so that the Moral is interspers'd throughout the Fable. The Figures are something bigger than the Life, painted as if seen in the Air, a Sky being the Ground of the Pictures.

The Gallery is Small, but very Lightsome, and Gay.

The twelve Pictures, Ten in the Triangles, and Two in the Ceiling say, that <sup>1</sup> *Venus* shews *Psyche* on the Earth (who is not seen but suppos'd) directing *Cupid* to make her Miserable by a Wound of an Arrow, in Revenge of her drawing off Her Worshippers to her self. *Cupid* instead of that falls in Love with *Psyche*; finely express'd by <sup>2</sup> his shewing her (still Suppos'd, not Seen in the Picture) to the Graces. <sup>3</sup> *Venus* provok'd applies to *Juno* and *Ceres*, who Excuse *Cupid*, and endeavour to Appease her; whereupon <sup>4</sup> she mounts in her Chariot to Complain to *Jupiter*, <sup>5</sup> which she does. <sup>6</sup> *Jupiter* sends *Mercury* to convoke the Gods. In the mean time <sup>7</sup> *Psyche* having obtain'd of *Proserpine* the Beautifying Particle inclos'd in a small Vessel, seeks *Venus*, and <sup>8</sup> presents it to her. *Cupid* flies to *Jupiter*, and is <sup>9</sup> well receiv'd;

receiv'd; and <sup>10</sup> *Psyche* is brought by *Mercury*: <sup>11</sup> the Gods are assembled in Council; and <sup>12</sup> afterwards at a Banquet upon occasion of the Marriage of *Cupid* and *Psyche*, where she is admitted into the number of the Deities, and receives Immortality. These two last Pictures are in the Ceiling, of many Figures each: All the rest are of One, generally of Two, sometimes of Three, and in one there are Four Figures. The Arches, Triangles, and *Lunettes*, are form'd by Festons of Foliage, painted by *Giovanni da Udine*. These are a sort of Frames to the Pictures. The Whole is accurately describ'd by *Bellori*, with several fine Remarks; and Sir *Nich. Dorigny* has made Prints of them.

*Agostino Chigi*, from whom this Palace was formerly named, employ'd *Raffaele* in this Work at the same time as he was engaged in several Others, Some even More considerable than This; and *Agostino* thinking *Raffaele* too long about it, and fancying his frequent Absence from it was occasion'd by his Gallantries, the Story is, that he permitted him to take his Mistress into the House, that he need not loose time in going after her. It might be Sooner, it does not appear to have been Better done by this Expedient.

If this Story is true, what is commonly said is hardly Credible, *viz.* that All but two or three Figures were painted by *Giulio Romano*, from the Designs of *Raffaele*; and yet That appearing so probable from the Work it self, makes this Tale doubtful.

That the Design is of *Raffaele* is certain; and as certain that all is painted by Himself, or his Disciples; but nevertheless this Celebrated Work was undoubtedly Red, and Bricky, Hard, and without Harmony, and consequently not very agreeable at First; and having been much Decay'd, it was Retouch'd, and in many parts entirely gone over by *Carlo Marat*; who tho' a very admirable Master, has not only not restored *Raffaele* injur'd by Time, but Injur'd him more than Time had done, or could have done. Whether what *Carlo* did is not what it was when first done, but that the Colours are starv'd, or otherwise alter'd, or whether he fail'd in his Judgment, or in the Execution, certain it is, that what with the Harsh, the Bricky, Thick, Heavy Colouring of the Old, and the Fierce Blue of the New Skies, which is the General Ground of the Figures, both of the Larger, and the Lesser Pictures, together with the Glaring Retouchings, or Painting upon throughout, which appears not unlike the White Heightnings upon a new Drawing, this whole Work as it now stands, is far from answering the Idea one is apt to form of it from the Name of *Raffaele*, from its Own great Fame, and from the Prints. On the contrary one is Disappointed, and Grieved.

Not but that when the several Parts are separately consider'd, and the *Tintamarre* arising from the want of Composition, and Harmony, especially in the Banquet, and Council is not attended to; there are to be found a great many particular Beauties; Fine Thoughts, Attitudes,

titudes, Contours, a great Style of Painting, &c. But it must be said too, that in this way of considering this Gallery, one discovers much to Dislike, as well as much to be Pleas'd with.

*Venus* drawn by the two Doves is I think the best Figure in the whole Work, both for Design and Colouring. At the Banquet where she comes in Dancing her Face is short, very Red, and not at all Handsome. The *Mercury*, a single Figure which is at the end of the Gallery facing you as you come in, is a Noble Figure, and has a prodigious Vivacity. It is *Bellori's* Observation, that the three Brother Gods *Jupiter*, *Pluto*, and *Neptune*, have a Fraternal Resemblance, but so as withal to denote their several distinct Characters. The Back of one of the Graces (and which is agreed is of *Raffaele's* own Hand) is very fine, but the Face of the middle one is very Ugly. The *Cupid* is a very Brickly Figure; of which Colour the parts of the Graces that are contiguous are so strongly tinged, that it seems as if his Body was a Hot Coal, and cast a Reflection on what was near it. If *Raffaele* meant this as an Allegory 'tis not a Fault, but a Beauty; and possibly That was his Intention, and the Thought may have been taken from *Moschus* an old *Greek* Poet, who in his *Amor Fugitivus*, making *Venus* describe her Son, says amongst other things,

Χρῶτα μὲν ἔλκυός, πύρι δ' εἶκελ.

This Excuse may be thought too partial, and *Recherchè*, especially since there are so many

many Instances here of these Faults in Colouring; but it will appear to be less so, if it be consider'd that besides what Talents this Painter possessed of his Own, he had the Assistance of the chief *Literati* then in *Rome*. However I ought not to omit it, nor do I insist on it.

I might add other Particulars, whether Beauties or Defects, but that would be too tedious. So that I shall content my self with observing that the two great Pictures on the Ceiling are made to represent Tapestries of those Stories, and fix'd there; probably to excuse the Fore-shortnings which Figures above the Eye and in the Clouds must needs have. Whether *Raffaele* avoided These out of Choice, as believing them Ungraceful, at least every where but in the very point in which they are painted to be seen: Or whether it was because he thought himself not likely to succeed in That way; or cared not to Study a Manner Then little known; or for whatever other Reason, is Uncertain: But whether he used this Expedient of the Tapestry, or not, Generally his Ceiling-Figures differ not from the Others. As particularly in the Gallery in the *Vatican* where all those call'd his Bible are Such. *Annibale Carracci* has done the same thing in the Gallery of *Farnese*. *Correggio* is famous on the other hand for Fore-shortning his Figures, seen *di sotto in sù*: *Giulio Romano* has also practis'd This; and the Late Masters in General. Nor was *Raffaele* incapable of This if he had cared to apply himself to it, as appears by the *Mosaic's* in the Church

of the *Madonna del Popolo* which were Design'd by Him.

*Up Stairs over the Chimney.*

*Vulcan* at his Forge: 'tis not an Agreeable Picture; and the Colours seem to be Decay'd. 'Tis now of a Dirty, Brown, and Red Tinct. A Boy in it has a very fine Air: Throughout is seen a Great Style, and 'tis said to be of *Raffaele*, or *Giulio*, but I don't believe 'tis of either of them.

*Another Chamber over that of the Galatea.*

Over against the Window, *Alexander* offers a Crown to a Lady sitting upon a Rich Bed, and Undressing by *Cupids*. *Rinaldo Mantovano.*  
*Gio. Batt. Bertano.*

On one side the Tent of *Darius*.

On the other a Battel, where *Alexander* is upon a large White Horse.

Excepting a General Air of the *Roman* School, This whole Room is one of the most Execrable Works that was ever done; there is not throughout one good Air of a Head, not One good standing, nor a Well Drawn Limb, no nor a Thought remarkably good.

*In a lower Room by the Gallery.*

The *Galatea*; 'tis pretty well preserv'd, but does not answer the Idea I had of it. The Face of the *Galatea* is not Handsome, nor perfectly well Drawn: And her Drapery, which was Red, and is flying in the Air, besides that it has no graceful Shape, is now so Black that it looks intolerably Heavy, and as Hard against the *Raffaele.*

the Ground as if it was Inlaid: But doubtless much of this is owing to the Changing of the the Colour. Throughout the Colouring is Disagreeable, upon the Dirty Reddish Tinct.

All these Works in this Palace are in *Fresco*,

In the last mention'd Room upon a Wall not painted, in a Corner is the Head Sketch'd with *Mich. Angelo*. Black Chalk, or Charcoal, by *Mich. Angelo*; 'tis a young *Faunus*-like Head, seen *di sotto in sù*, at least as big again as the Life, and extremely fine; not Better however, tho' much Larger than what I have seen Elsewhere; nor indeed is it Equal to Some of Those. This is said to be That for the sake of which that side of the Room was not painted, because then this fine Head must have been destroy'd.

#### *Villa Medicis.*

The *Niobe*. I consider'd This, and every part of it for several Hours Alone. The Figures are placed upon a vast Rock-like Heap of Stone; about the bigness of an ordinary Room, and not Group'd at all; every one is detach'd from the other, but nevertheless by Threes, of which there is Five; they form a sort of a Square, three Figures on each Side, and three in the Middle, in all Fifteen, comprehending the Horse. This Injudicious way of setting them is very Offensive to the Eye at first View. Nor are they all of a Taste; the *Niobe* herself; and the Daughter she covers are Divine, and so is she that keeps up her Drapery with her Hand over her Shoulder; the Head of another of the Daughters is so too, as is the whole  
Figure



Figure of one of the Sons that is dead, and which is of the most beautiful *Parian* Marble, which the other Figures are not. There is an Old Man; He from the first seem'd to have no relation to the rest of the Figures, except that he is in a fright at something from above, which Fright is Nobly express'd: and enquiring more strictly into it, I found that His Head, which appears to be *Roman* upon all accounts, has also the Eye-balls mark'd, which the *Greeks* never did, nor is this done in any of the other Figures. When I mention'd the Son that is dead, I should have gone on to say that 'tis the best Figure of them all to my Taste; and for Attitude, and Contour, equal to any in *Rome*, take it in any View. Nor has it been mended in any part, as all the others have; it wants the Fingers of the Right-hand, and the Toes of the Left-foot, and half the Right-leg, besides that the Nose is broken off; but what remains of the Face has a perfectly fine Air: there are in several places the marks of Red Chalk, and Compasses for the measuring this Figure. In all of them where the Hands, and Feet were not join'd to Drapery, the Rock, or something else to secure them, they have been broken off. All but the *Niobe* are about the bigness of the Life, or rather more; she is abundantly larger. The Air of her Head is particularly fine (my Father has a Cast of the Face) the other Airs are (generally speaking) correspondent to the Figures, and Better, or Worse, as Those are. Some (those I have mention'd) are very Fine, the rest are Indifferent, or very Bad.

*Cleopatra*

*Cleopatra* Dying; this Figure touch'd me most of any in the Garden; 'tis three times as big as the Life; the Head is of the greatest *Greek* Taste, and can be compared to nothing but the *Alexander* dying in the Gallery of the Great Duke. The Expression is moving; she is most Evidently in great Agony, but without any manner of Grimace, or apparent Alteration in her Face, but that the Lid of one of her Eyes is more drawn over than the other, and her Chin seems to be drawn tight. I clamber'd up a piece of the ancient Wall of *Rome* to get upon this Figure to consider the Features distinctly, as I had before those of the *Niobe*, by the help of a like Expedient.

The fine Vase of the History of the Sacrifice of *Iphigenia*; 'tis publish'd in the *Admiranda*.

Two Captives on the Niches on each side the Steps coming into the Garden, whose Faces and Hands are of Marble, and their Clothes of Oriental Granite.

#### *Gallery in the Garden.*

*Apollo* leaning upon the Stump of a Tree (which is cover'd with Drapery) his Legs across, and seeming to play upon a Lyre, tho' none is here. A most Beautiful Air of a Head, and the Limbs, and Sweep of the Body as delicate as the *Antinoüs* of the *Belvedere*. He has a Swan at his Feet.

There are in this Gallery two other *Apoloes*, both Antique, so much the same with This, as that they have no other Difference but that these

these two look up, whereas This looks down a little, and that 'tis incomparably the Best.

Two Antique Copies of the *Venus of Medicis*; tolerably good.

There are a great number, perhaps a hundred of these Antique Copies of this wonderful Statue in *Rome*, and *Florence*.

A Figure in the same Attitude as the *Antinoüs* (except the Head, which has a Helmet on) and the same Drapery.

*Bacchus* leaning one Arm upon a Stump with a *Patera*; Exquisitely good, and has a Lovely Sweep!

*Apollo* leaning upon his Lyre, a Serpent creeping up the Stump of a Tree, upon which his Lyre is plac'd; Perfectly fine!

In the *Portico* leading to the Garden (call'd the *Portico* of the Lyons, because of two that are there, one Antique, the other done by *Flaminius Vacca* as a Fellow to it, but 'tis vastly better)

*Sabina*, as fine as possible; Grav'd by *Biscop*. N<sup>o</sup>. 43.

*Room fronting the Garden.*

Satyr teaching a Young Man, perhaps *Apollo*; the Nose, and Lip of the latter, and the Nose and Chin of the other, has been broke off, and set on again. I am not very fond of this Groupe, tho' 'tis famous; the Legs of the Satyr are certainly very Bad.

Antique Copy of the *Hercules Farnese*; not very good; 'tis one of the little Statues upon a Pillar.

*Next*

## Next Room.

\* *Ganymede* with the Eagle; a very famous Statue, but I confess I am not very much touch'd with it.

*Marsyas* ty'd to the Tree in order to be flead. I think altogether as fine as that Flead in the Gallery of the Great Duke: the Right-leg, Left-foot, part of the Left-arm and Nose are added; both Hands are Antique, and Admirable; the Head sinking upon his Bosom is as fine as any Antique in *Rome*, and so is the whole *Torso*.

*Apollo*, a famous Figure, his Right-arm is over his Head; the Left-arm (which is added very Ill) leans upon a Stump; Feet added. The Head is very Good, but the Sweep, and whole Contour of the Body, and Thighs on both Sides in Perfection.

*Hercules Farnese*, a fine Antique Copy as big as the Life, the Hand that holds the Apples is added, as also that Arm.

*Apollo* sitting upon the Stump of a Tree, and playing upon a *Fistula*, his Legs across. *Torso* and Legs Antique, and Exquisite. Head, Arms, and *Fistula* Added. Detestable!

There are two Globes in the first Room, and a great Inlaid Table in the last; the Figures on

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\* The *Ganymede* in *Perrier*, and which is said to be in the Garden of *Medicis* is not This; That was brought from *Rome* to *Florence* at the same time with the *Venus*, and many other Statues, and which Suffer'd very much in the Carriage; particularly the *Venus*, which till then was in perfect Preservation. Of this I was inform'd by *Bianchi*.

the Celestial Globe, and those on the Table Inlaid are said to be of *Mich. Angelo*. Those on the Globe are fine, and may be of *Sebast. del Piombo*, but are certainly not of *Mich. Angelo*: As for those on the Table, (which are Figures between Columns, and cover'd with Rock Crystal) they are Otherwise Inconsiderable, and design'd by some Inferior Hand.

*The Palace Farnese.*

This Palace (as the *Lungara*) belongs to the Duke of *Parma*, who residing in his Capital, That is Desolate as I observ'd before. In a part of This is at present lodg'd the Envoy of *Parma*; but 'tis not so frequented by *Romans*, or others, as one would imagine. 'Tis exceeding Magnificent, sufficiently so to be the Palace of any King in *Europe*, and Large enough for almost All of them together: Built by *Mich. Angelo* out of Materials taken from the *Colliseum*, and Adorn'd with Antique *Bas-reliefs*, and other Ornaments inserted throughout the Frizes, and other parts of the Building. 'Tis one of those sort of Palaces which the *Italians* call *Isolato*, that is, it is detach'd from all the circumjacent Buildings: a Great Square is before it, in which are two fine Fountains. You enter through a Gate like a Triumphant Arch, under which on either hand is a Portico about 30 Paces long, each having in the middle an Arch leading out of it: All this Gate-way is of Marble, as is in General the Palace, and other Works you find in approaching to it: such is another Gate opposite to this

K first,

first, which you go through having pass'd a Court about the bigness, or rather something less than *Lincoln's-Inn-Square* (not the *Fields*) which is encompass'd by a *Piazza*. This second Gate delivers you into a second Court, and That into the Palace. At the Entrance into the Apartments above Stairs stand the two Captive *Dacian* Kings, but which were much spoil'd a few Years since by the Servants of a *French* Ambassador who was Complimented by the Duke of *Parma* with this Noble Residence. These Rascals made use of these Statues to beat and rub their Lighted Flambeaus against, which has smear'd them abominably: my Father has a Drawing of these Kings done by *Battista Franco*. In the first Court, and under the *Piazzas* are six Statues, all upon Pedestals almost as high as a Man. That near the farthest Gate, and on the Left-hand of it coming in is the *Hercules*, of a Beautiful White Marble, mellow'd as to its Colour by Time; 'tis about three times as big as the Life, and well preserv'd, only that the Right-foot is added by *Gulielmo della Porta*, and is so good that it's not having been done by *M. Angelo*; nay that 'tis not Antique, need not be regretted. This Statue was found in the time of *Paul III.* about twenty Years after the Death of *Raffaele*, 'tis the Work of *Glico* an *Athenian*. In the long *Piazza*, on the same side, and at the end next the *Hercules* is the *Flora*, of which the Head, the Right-arm from a little below the Shoulder, and the other from a little above the Elbow, and both the

Hands;

Hands; and the Right-foot with about half the Leg, and the greatest part of the Left-foot have been lost, but supplied by the same Excellent Master as repaired the *Hercules*; my Father has a most Exquisite Model of this Statue, just in the Condition it was before its lost parts were restored.

On the same side still, but at the other end of the *Piazza*, is the Gladiator, with another on his Shoulders whom he has slain, this is called *Commodus*, but Falsly. Just opposite to these Three are as many others, another Gladiator, another *Flora*, and another *Hercules*, all entirely Different from these, but Good. The two on each side of the hithermost Gate, that is, the two Gladiators are something Less, the rest are much about the Size of the famous *Hercules*: which is so Famous, and so well known, and of which there are so many Prints and Drawings, several of which my Father has by *Battista Franco, Rubens, &c.* that it needs no farther Description; unless it be that tho' This Figure, as well as the *Flora*, are so vastly Large, and the first so Muscley, and Strong, neither of them appear Heavy, but the contrary.

In this *Cortile* under the *Piazza* on the Right-hand near the *Hercules*, is the great Urn found in the Monument of *Cacilius Metellus*, in which his Daughter was buried: the upper part is adorn'd with Foliage, and Animals intermix'd, like those of *Giulio Romano*, of whom my Father has several Drawings of this kind. The Work of this Urn is Admirable.

*The Gallery.*

*Mercury*; the very same Figure as the *Antinous* of the *Belvedere*, but that he has Wings upon his Feet, and a *Caduceus* in his Hand. 'Tis perfectly fine, and well preserv'd.

*Seneca*; a Head. In all I have seen of Him he is represented with an Abject Countenance, Severe, and something Savage, and his Hair not only Careless, but Slovenly, as Rich a Man, and as great a Courtier as he was.

*Homer*; the Famous one; of *Parian* Marble. The Nose has been broken off, but is very well put on. My Father has a Cast of this.

*Hercules* and *Dejanira*, She with the Lyon's Skin, He with the Distaff: He affects Smiles, and Effeminacy in his Action, and Face; She looks Fierce upon him. Figures about two Foot.

*Apollo* of black Marble leaning upon his Lyre, with his Right-hand over his Head: this is the finest Statue in the Gallery. There are several others in the same Attitude in *Rome*, and as I remember one at *Florence* in the Gardens *Boboli* of the Palace *Pitti*; but none so good as this. The best is the Trunk lately found in the Gardens of *Mæcenat* at *Rome*.

A *Bacchus*, fine Taste, and a *Mercury* in the Action of the *Antinous*; exceeding Good.

A Vestal's Head, thin Drapery wrapt close about, and under the Chin; a Girl of about 16, or 17; the most Innocent Air, and the most engaging of all those I have seen in *Rome*, *Florence*, or elsewhere; and which struck me so much that it detain'd me from the Paintings of *Caracci* a considerable time. The *Livia Mattei*,



*tei*, (or *Faustina jun.*) is Alone to be compar'd with This that I know of. That is an Intire Figure, This only a Head: The *Livia* is a Matron, and the Youngest Lady that ever was of 24 Years old; with an Air Majestick altogether, and Forbidding, notwithstanding the greatest Sweetness, and Good Nature; she is cloath'd enough for a Matron, but not so much as to hide the most perfect Shape, and the Softest, Easiest turn'd Limbs in the World. Her Head is cover'd with the same Drapery that covers her all over, and which she holds up to her Breast (which otherwise would have been too evident) with her Hand, which is seen most Gracefully through it: This Action has another good Effect by putting the Drapery which falls down before her at a greater distance from her Body, and so excuses the showing Two much of the Naked. In this Statue all is Awful: But in the young Vestal there is a strange Girlish Innocence, and touching Beauty more Familiar. They are both Portraits. The *Venus of Medicis* is quite of another Character (as a Statue) from this of *Livia*: That which charms in the *Venus* is a certain Symmetry, and Inexpressible Lightness, Delicacy, and Softness in the Whole, and a Contrast that touches without knowing why: Otherwise the Head is not comparable to This, and several Others, as well Ancient, as Modern, particularly one of *Guglielmo della Porta* on the Tomb of *Paul III.* of the Family of *Farnese* in *St. Peter's Church*, One of the Virtues there represented. And I believe that almost

*Guzl. della  
Porta.*

all the particular Parts are exceeded by some one, or other of the Statues, tho' none of them have so many Excellencies together. Thus the *Venus Callipygis* of *Farnese* exceeds by far This, and all the Statues in the World for the hinder part which is intirely Naked, but then the Head, and the Drapery is very much Inferior. Several Statues have the Hands and Legs more Beautiful, as the *Hermaphrodite*; but then This excels them all in the Wrists, and jointing of the Feet, and in general in all the other Joints. And indeed there is a *Venus* which stands just by This which is Irreproachable in several of its parts; yet being something stiff in the Whole, and the Head not put on the Shoulders gracefully, nor the Neck so well turn'd, which are the things that strike first, 'tis unregarded, being in presence of the other. I don't doubt but that the Colour of the *Medicean Venus* allures the Eye more than we are aware of; and the *Daphne* of *Bernini* in the *Villa Borghese* will strike still more than it does, when it has gain'd that Colour by Time; for certainly This Statue does not yield in the Number, or the Quality of its Beauties to any that are in *Italy*, Ancient, or Modern; and with this Advantage, that as it has it self the most Lovely Air, and Shape of a Young Lady that ever was, 'tis contrasted by the most Beautiful one too of a Young Man, the *Apollo*, which has just overtaken her. His Air is Wild, and Fearful; his Lips a little open as panting for Breath, and after all his Pains he just touches her timorously, and draws back his

his Arm a little, by which is seen the greatest Respect, mixt with the greatest Passion. *Bernini* did not think fit to follow the Proportions of the *Venus* as to the Shape of the *Daphne*, who is more Tall and Slender without that Largeness of Hips which is so remarkable in the *Venus*; this indeed is something owing to the Attitudes of both; One stands, and bends a little, which makes the Hips larger, and t'other is running, which as it requires a Shape more *degagé* does not spread the Hips as the other. But after all, tho' the *Daphne* has the Beauties I have mentioned, and perhaps many more, I never doubted but that I should find her in the same Place again whenever I pleas'd, tho' she is represented as Running; Whereas I always fancy'd the *Venus* would step off from her Pedestal the next moment.

I was led into this digressive Parallel of Statues by having said that the Head of the young Vestal was the most engaging thing I had seen in *Italy*, and that nothing was comparable to it but the *Livia Mattei*; and this I said because the Modesty, and Innocence of the one, and the awful Virtue of the other is preferable to the beautiful Forms, and Proportions, the graceful Attitudes, the Delicacy, and Softness, and even the Life, or whatever other Quality that can be found in Painting, or Sculpture.

The Gallery *Farnese* is Sufficiently Famous *Annibale.* 1  
by That Name, or that of the Gallery of *Caracci*, 'Twas painted just at the beginning of the last Century; and Seems to have Suffer'd Little, or Nothing by Time, or Otherwise:

tho' 'tis certain it has been Something Injur'd, of which \* *Bellori* has given an account, as also of its Reparation.

'Tis up one pair of Stairs, you enter into it by a Door at which stand the two Damag'd, Captive Kings before mentioned; 'Tis in Length about 65 Foot  $\frac{1}{2}$ , and very near 20  $\frac{1}{2}$  Broad; The two Sides are divided by Pilasters into 7 Spaces; three Larger, of above 6 Foot  $\frac{1}{2}$  in width, and four Lesser, of something above five. These Pilasters sustain the Cornish over which is a Frize something above 10 Foot in depth. The Windows are on one side of the Room, That opposite to the Door I spoke of. These are between the Pilasters, and under the Cornish, and Frize; and being large Glass the Gallery is very Lightfom, and Pleasant in it self. But 'tis not near so Large as that of *Hamp-ton-Court*, which is about 130 Foot by 25, the Height agrees better with its Length than its Width.

On the side opposite to the Windows between the Pilasters are Niches wherein are Antique Statues, over Some of which are two small Pictures one above another with their Frames (Painted) and Ornaments up to the Cornish: Over others are Marble Heads, with Boys, Festons, or the like Embellishments painted: and these Pictures, and Heads, &c. are put, the Pictures in the narrowest Spaces, the others in the widest. Only over the Door which is in the middle is a pretty large Picture instead of those

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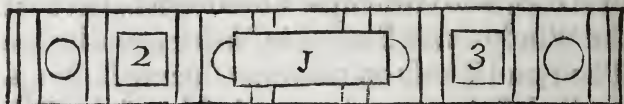
\* In his Book of the Pictures of *Rafaele*, p. 81.

Boys, Festons, &c. 'tis the Virgin embracing the Unicorn, the Devise of the House of *Farnese*; One of those Heads I spoke of is over this Picture. There is a little Distance between the outermost Pilaster, and the Corners of the Room which is fill'd with a little appearance of another Pilaster, and Fortitude, and Moderation on This side, and Justice, and Charity on the Other, painted in Ovals together with Coats of Arms, and Grottesque Ornaments. Betwixt the Windows are Statues in Niches, and before These, and Those on the other side are Busts upon Pedestals ranged on each side of the Gallery; Some of which (as the most remarkable) have been already noted.

In the Cieling are three Pictures, One above 23 Foot long, and half as much in height, a *Bacchus*, and *Ariadne*, with *Silenus*, Satyrs, Fawns, &c. This is betwixt two Octangular Pictures. In One *Paris* receives the golden Apple from *Mercury*; and *Pan* gives the Wool to *Diana* in the other; They are above 11 Foot  $\frac{1}{2}$  high, and something more than 6 Foot  $\frac{1}{2}$  wide. These (as the Pictures in general) have Frames, and Ornaments painted, and enrich'd, and heightned with Gold.

The Frize on both Sides of the Gallery is divided by Pilasters Painted, just over the Real ones already mentioned; consequently Here also are three Larger, and four Lesser Spaces: In the First are Pictures in their Proper Colours; in the Other are Medallions of a Greenish Tinct; only to make the General Form of these more Beautiful the Large Picture in the  
 8  
 middle

middle is more Large than the rest, being brought beyond the Pilaster on each Side, and over Part of the neighbouring Medallions. This will be better comprehended by seeing the Plan of these, in which I have not given my self the trouble of an Exact Scale as not being necessary, however 'tis thereabouts.



In the Side opposite to the Window the Pictures, and Medallions are <sup>1</sup> *Galatea* with Tritons, Nymphs, and Loves; <sup>2</sup> *Jupiter*, and *Juno* between the Medallions of *Apollo* fleeing *Marsyas*, and *Boreas* carrying off *Orythia*; and <sup>3</sup> *Diana*, and *Endymion* between those of *Eurydice* carry'd back to Hell, and *Europa* on the Bull. On the other Side of the Gallery the larger Picture is *Aurora*, and *Cephalus* in a Chariot drawn by two Horses, Old *Titan* is asleep, and *Cupid* with a Basket of Roses flies in the Air: This is betwixt the two of *Venus* and *Anchises*; and *Hercules*, and *Iole*; which two Pictures have on each side of them their Medallions; *Cupid* tying a Satyr, and *Salmacis* embracing *Hermaphroditus* is with the First; the Other has *Syrinx* turn'd into Reeds by *Pan*, and *Leander* swimming conducted by *Cupid* to *Hero*.

These Pictures, and Medallions have very magnificent *Accompagnements*: On the painted

ed Pilasters are placed Terms that seem to support the Cieling; These are in Stone Colour; Over each Medallion is a Boy that comes near half way down, then begins Sitting Figures of young Men which seem to support them, and These, and the Boys make something of a Circular Figure to humour that of the Medallions, and are in Proper Colours; besides these, Standing Figures of young Men, their Heads only wrapt in, or cover'd with Drapery rest on that Side of the Lesser Pictures which is next the Great one in the middle; These (as the Terms) are in Stone Colours. All this is enrich'd with Frames to the Pictures, Festons, Masks, &c.

At each End of the Gallery are three Pictures of different Forms, one over another; the bottom of that in the midst ranges with the Cornish over the Windows, as consequently the Picture does with the Frize on the Sides of the Gallery, and accordingly it unites with this Frize by parts of Medallions appearing on each Side with Terms, Boys, and naked Figures as There; which Terms, These adjoining to this Picture, and Those contiguous of the Frize, meet, and have their Arms interlac'd. But as This Picture at each End of the Gallery is higher than the top of the Frize, and that there is Another, Above, something more than three Foot high, and not so wide as the Picture over which 'tis plac'd; two Satyrs sit at the top Corners of the Frame of This Picture which fill up the Space left there by that Lesser one, and these Satyrs, and Lesser Picture, and the upper

upper part of the larger Picture is carry'd up above the top of the Frize being painted upon the turning of the Arch of the Vault; (for the Cieling is Such; 'tis flat but rais'd from the Side and End Walls Arch-wise) And so much of these Pictures as is so rais'd is inclos'd in a Cornish painted; and so contriv'd in Perspective as if one saw beyond into some farther Building. The lowest of these three End-Pictures with its Frame fills the width of the Gallery, and is supported by three Slaves, one at each End, and one in the Middle; they are Naked, Sitting, and painted as of Greenish *Bronze*. The Subject of these two undermost Pictures is *Perseus*, and *Andromeda* the One, and the Other the Combate of *Perseus*, and *Phineas*; One of the middle Pictures is *Polyphemus*, and *Galatea*, He playing upon the *Fistula*; The other is the same *Polyphemus* with the piece of the Rock which he is about to hurl at *Acis*; the little Picture over This is the Rape of *Ganymede*, and the little one over the Other is *Hyacinth*, and *Apollo*.

At every Corner of the Room are two Boys painted in Natural Colours, and standing upon a sort of Ballustrade near the Bottom of the Frizes; they are so plac'd as that one is painted on the Side of the Room; the other on the End Wall; These explain the Thought of the whole Work. At one of these Corners two Boys are Wrestling; that is, Divine Love contending for Victory with Voluptuousness; Reason with Passion; a Crown of Laurel radiated just over them shews the  
Reward



Reward of prevailing Virtue. At another, Divine Love endeavours to force the Torch from its Adversary to extinguish it. At the third, Concupiscence takes away the Palm from Divine Love. Lastly the two Boys join Hands, and are about to kiss each other, to shew, the two kinds of Love may be consistent. And by These Thus explain'd is seen why the several Stories, and Allegories here painted were chosen. The Bacchanale in the Cieling, the Largest, and most conspicuous Picture tells us that Intemperance is a Fundamental, and Prolific Vice. Throughout Concupiscence generally prevails, and over all Ranks and Degrees; but Virtue Rarely. It would be too Tedious to be Particular in these Explanations; Those that are dispos'd to amuse themselves in This way may do it at their leisure, and as their own Judgment, or Fancy directs them; the whole Gallery is printed; and *Bellori* has in the Life of *Annibale* given a very Large Account of it.

The Painting is *Fresco*, and I believe the most Perfect in the World. In *Rafaelle's* time they were not so Expert in That Way as since, the *Cupola* of St. *Andrea della Valle* by *Lanfranco* is indeed a Masterpiece for so vast a Distance; but This has all the Advantages, and Beauties of *Fresco*, and Oyl-Painting united.

And in truth Such a Character belongs to *Annibale* himself, in whom is found the scatter'd Excellencies of many other Masters; He has form'd out of All these a Style of Painting, both as to the Thought, and Execution truly Excellent, and which is to be seen in this Gallery

lery more than any where, it being the Principal Work of this great Man. So that a Copious, and Rich; a Solid, and Judicious way of Thinking, Strong, and Just Expressions, a Colouring between the Gravity of *Rafaelle*, and the Gaiety of *Guido*, and inclining to that of *Correggio*, whom he had much study'd; the noble Attitudes, and Contours of the Antique, and the *Roman* Schools somewhat reduc'd towards Common Nature, but very Great, and Open; a Way of Dressing his Figures something farther remov'd from the Antique than *Rafaelle's*, and more approaching to what we find in *Carlo Maratt*, and other Later Masters; but Excellent. In a Word all that — I had almost said all that can be Wish'd for in Painting is here to be found.

But I will venture to say 'tis hard to conceive that more can possibly be seen Together; Tho' Separately one may find in One more Dignity, in Another more Beauty, Stronger Expression, &c. yet not Much more neither, the Subject being consider'd.

The several Pictures in this Work are Fabulous, Allegorical, Poetical Stories, exceedingly Gay, and Agreeable; but under which are deliver'd to us Moral, and Theological Truths, and Instructions. Suitable to This manner of Writing is the Painting, the Truths themselves are Plain, but made Palatable, and Delightful by a great deal of Ornament; the Painter supposes the Fables he has set before us, and their Moral Significations to be well Known, These are His naked Truths; and he has embellish'd them  
with

with Variety of Rich, Noble, and Finely imagin'd *Accompagnements*. The Gaiety and Pleasingness of the Stories admit of This, which would undoubtedly have been Too much but in this Poetical way of treating the Subject. Had *Annibale* been to have painted instead of These the Stories of the *Cartons* (for example) his Pictures must have been Large, and not embarrassed with a great many Academy Figures (tho' in Stone-Colours) Masks, Satyrs, and Grotesques; but in the present Case he certainly judg'd Well, and has treated his Subject in a Style it ought to be treated. This Gallery was intended as a Gallery of Magnificence, and Pleasure, and withal to have something to Better the Mind. It was to be a Poem, not a Sermon.

Most of this Work is painted by *Annibale* himself; Some is however done by his Elder Brother *Agostino*, as where *Pan* gives the Wool to *Diana*, 'tis in the Cieling; and the Impress of *Farnese* over the Door is by *Dominichino*, and easily distinguished, for tho' 'tis Beautiful, 'tis Feeble compar'd with the rest; and probably These, and perhaps some Others have assisted in other parts, especially in the Ornaments. *Lodovico* was there a few Days; no doubt he was not a Mere Looker on.

'Tis said *Annibale* drew every Figure by the Life, and that all these Drawings were together in One Collection; Indeed I don't remember I have seen any of them besides a small Head, and an Admirable Figure (very near as much as is seen of it in the Picture) 'tis in the *Bacchanale*

on the Cieling. My Father has this Drawing.

Here *Annibale* employ'd the best eight Years of his Life. This Work he had Reason to believe would have set him above Necessity, even above the Power of Fortune. But it was his Ruin. The Story is well known, the Repetition of it is Hateful.

Before I leave this Gallery I am oblig'd to acknowledge that as I knew well that there were Prints of the whole; and that 'twas describ'd by *Bellori*, as has been said, I did not take Notes of the Particulars I have here given, relying upon those Accounts which I believe are just: I did not observe when I was there, nor have recollected since that they were otherwise.

*Next Room.*

*Venus Callipygis.* All the naked part of this *Venus* is at least as fine as that of *Medicis*, and the Drapery that she draws up before her is very good, but that part which hangs down is in streight Lines, and without Invention; the Head is Modern, and good for nothing. I had seen a Cast of this Figure before, together with those of many others of the finest Antiques in the *French Academy*; I then consider'd it well, and compar'd it with These, but thought none of them Equal to it. I was of the same Opinion when I saw it again amongst the other fine Casts at *Dusseldorp*. My Father has an admirable Drawing of *Parmeggiano* of a *Venus* and *Cupid*; the *Venus* is taken from This, with Improvements upon what is not Well here.

I was

I was shewn a Head as That of him that built *Constantinople*, This is sufficiently Absurd; but 'tis usual enough to meet with such Silly Accounts of things from those that have the shewing them, whoever it is that furnish them with such, or however they Mistake, or Confound things. This is a Head of *Dante*; I have seen Several, tho' in different Attitudes, as in the Dome of *Florence*, at the Elector *Palatines*, my Father's Drawing, &c. when I came to *Rome* I was confirm'd in this Opinion, which is the same I had of it at first Sight; the *Virtuosi* there knew the Head, and that it was as I judg'd. 'Twas not done however in *Dante's* time, the Work is more Modern, and Better; 'tis Excellent.

*Venus* crouching, and *Cupid* playing with her; very fine! Large again as the Life: Air of a Head very good.

### Second Room.

A Fine Head of *Salust* the Historian: at *Dusseldorp* the Cast of it has That Name upon it. My Father has also a Cast of it.

*A Room painted by Taddeo Zuccaro.* *Tad. Zuccaro.*

'Tis the History of the Actions of *Alex. Farnese*, but not in any degree comparable to the *Caprarolo*, and some other of his Works. My Father has a Drawing of a small part of it.

Here is a fine dead *Christ* of *Annibale* gone *Ann. Caracci.*  
Black, and almost spoil'd with the Dampness.

### Hall.

A Groupe of Colossal Figures. *Alex. Farnese* *Simon Ma-*  
*chelli.*

L

*nese* crown'd by Victory, and the *Low Countries* under his Feet: not very good.

Gugl. della  
Porta.

Two Figures lying of Plenty, and Charity; very Good. The Pedestals are Wood, and painted in *Chiaro Scuro*, *Apollo*, and *Diana* sitting at one end, and a Matron coming to them; Old Men worshipping a small Statue. As I remember 'tis the same with that fine Frize of *Polidore*, Grav'd by *Goltzius*, &c.

*Apollo*, the same, or nearly with that fine one in the Garden of *Medicis*; Legs across: He is here playing on a Lyre. 'Tis Excellent, but not Equal to That.

*Under a Shed below.*

*Dirce*, *Amphion*, and *Zethus*, upon a vast Rock, with the Bull, and other Animals. The Figures are very fine, especially the *Dirce*, in Broad parts more remarkably than any other Statues. 'Tis in a Great Taste, but extremely Hard, and without any Delicacy at all. The Animals are but Indifferent, and the Rope very poor. This is commonly call'd the *Toro*.

That Rope, and which is ty'd to the Bull's Horns is a considerable length, and detach'd from the other parts of the Marble, but has so escap'd the common Injuries of Time, and Accidents, that it is Intire, and Unrepair'd; 'tis therefore call'd one of the Miracles of *Rome*.

This is esteem'd the Greatest Groupe of Antique Statues cut out of One Stone of which we have any account (for the *Niobe* is several detach'd Figures placed, and to be Chang'd at Pleasure) 'tis of fine White Marble, something

above thirteen Foot high ; and the Rock, which is the Ground of it, is about ten Foot two Inches in length, and breadth in the Utmost Extremities, for 'tis not of a Regular Form. I did not measure it my self, but believe this Account is right. 'Tis the Work of *Apollonius* and *Tauriscus*, *Rhodians*, judg'd to be brought to *Rome* in the time of *Augustus*, and to be the same which stood before the House of \* *Asinius Pollio*. 'Twas found in the *Thermes* of *Antoninus* in the time of *Paul III.* (since *Raffaele*) and by him brought to the *Palace Farnese* ; but being broken in many small Pieces, the Cardinal of that Name caus'd them to be put together, which was done without the addition of any other, the whole Work being found. *Mich. Angelo* advis'd it should be repair'd, and serve for a Fountain as he thought it had done anciently. See *Vasari*, who mistook however the Subject of this Groupe. *Perrier*, and Others have Grav'd it.

The Story as *Hyginus* tells it, *Chap. 7.* is this ; “ *Antiope* Daughter of *Nycteus* was Ravish'd by *Epaphus*, and thereupon put away

\* A famous Historian and Orator in the Reign of *Augustus* ; he was Consul with *Cn. Domitius Calvinus*, *An. U. C. 713.* according to *Sigonius* from the *Sicilian Fasti*, and had Triumph'd. I say thus much of him, because he appears by many Passages of *Pliny* to have been the greatest Virtuoso of his time : One of which Passages is where he speaks of this Groupe, *Lib. 36. cap. 5.*

*Pollio Asinius ut fuit acris vehementia, sic quoque spectari monumenta sua voluit. In iis sunt Centauri, &c. Tetus & Amphion, & Dirce, & Taurus, vinculumque ex eodem lapide, Rhodo advecta opera Apollonii & Taurisci.*

“ by *Lycus* her Husband. Afterwards *Jupiter*  
 “ lay with her. *Dirce*, whom *Lycus* had  
 “ married since the putting away of *Antiope*,  
 “ perceiving she was with Child, believ’d *Ly-*  
 “ *cus* had private Commerce with her, and  
 “ order’d her to be Bound, and shut up in  
 “ some Dark place. When the time of her  
 “ Delivery drew near *Jupiter* freed her, and  
 “ she fled to Mount *Cytheron*: but on the  
 “ way was brought to bed of *Zethus*, and  
 “ *Amphion*, who were taken care of by Shep-  
 “ herds. These being grown up, and inform’d  
 “ of the Story of their Mother, to Revenge  
 “ her, ty’d *Dirce* to the Horns of a Wild Bull,  
 “ who thus perish’d Miserably.

How the Story is told by the Sculptor may  
 be seen in General by the Prints, and so far of  
 the Expression as appears in the Attitudes of  
 the Figures; but the Airs of the Heads of the  
 Principal Persons are Exquisite; there is a  
 Noble Rage, and Vengeance in those of the  
 two Brothers; and the Fear, and Sorrow of  
*Dirce* — *Antiope* is very Strong, and Touching.

*Augustus Caesar* on Horseback, the same  
 Action as the *Marcus Aurelius*, and rather a  
 finer Figure. In his Left hand instead of the  
 Bridle he holds Apples; his *Clamyd* is button-  
 ed, as that of *Marcus Aurelius*, and very fine-  
 ly Invented the Folds. He is here a Young  
 Man, and not Half Life. Marble.

*Antinoüs*, a most Beautiful Bust, twice as  
 big as the Life. There is another much like it  
 at the Palace *Giustiniani* at the Head of the  
 Stairs.

There



There are as many of *Antinoüs*, (Statues, and Busts) as of the *Venus* of *Medicis*; and all have precisely the same Likeness, the Hair dispos'd in the same manner, it always covers the Forehead almost as low as the Eye-brows. Probably the Nobility of *Rome* made their Court to *Trajan* by having an *Antinoüs*, which occasion'd this great Number. They have all a Melancholy Air; and 'tis in This, and a certain Exact, and not an Historical Nature (besides the *Insignia* peculiar to these Deities) that they differ from the *Mercuries*, and *Apolloes*; for These have the same Proportions.

Two Noble *Torsoes*, One about the Size of the *Hercules*, the Other a good deal larger. They are of the most perfect *Greek* Taste, and well preserv'd. And are of *Apollo*, *Mercury*, or *Antinoüs*; at least they are of that Proportion.

Several fine little Heads of *Lares* are on Shelves all round this Room.

#### Cabinet.

In a Round in the midst of the Ceiling is *Hercules* Deliberating which Way to chuse, that of Virtue, or of Vice, who are both soliciting him: In Ovals at each end of the Ceiling is *Hercules*, Sustaining the Globe, and at Rest. Over the Door is *Circe* giving the Cup to *Ulysses*, (my Father has the Drawing;) and opposite to it He is ty'd to the Mast of the Ship. On the side of the Room over against the Window are the two Brothers carrying

*Annibale;*

their Parents from an Irruption of Mount *Æt-na*; and *Perseus* and *Medusa*. All these, except the Round in the Ceiling, are in *Fresco*, That is in Oil on a Cloth fix'd there. The two Figures in the Ovals are about four Foot high, the rest not quite three; for not only the Room is small, but none of the Pictures come lower than that over the Door, and Under them are hung other Pictures of no Consequence. Nor are those of *Annibale* very pleasing, the Colouring being Blackish, and the Room something Dark; tho' the Thoughts are Fine as may be seen by the Prints, and the Description of *Bellori*. Besides the Pictures there are painted small Figures, and other Ornaments, *Stucco-work*, &c.

#### *Another Room.*

*Meleager* in Red *Ægyptian* Stone; Small; Very fine, but that the Right-arm which is on the Hip is Lame, and the Head not Easy.

*Caracalla*, the famous one, of *Parian* Marble; End of the Nose broke of, but well restored: Antique. This Head has been Copy'd very often by the Ancients, and there is no *Caracalla* in any other Air, or Turn than This: tho' neither are they so exactly alike as if they were Casts, and from the same Mould. My Father has a Cast of this.

A Brass *Camillus*, the same exactly with that exquisite one in the *Capitol*, only that This is not so good; it is not a Cast from That, Both being wrought with the Hammer; but it

it must be a Copy from it. 'Twas found in the Garden *Farnese*.

Here is a *Suite* of Emperors; Busts, Antique; and all done (as is said here) in their Own Times, and going very low, but few Good; the *Caracalla* above-mention'd (which is one of these) pleas'd me most. This *Suite* however is not Complete; as none that I have seen in *Rome*, or elsewhere is, I mean of Antiques, *Galba* is wanting.

### *The Garden.*

From this Garden one sees the Arch of *Janus*, the Temple of *Concord*, the *Rostræ*, the Temple of *Romulus*, the *Forum Boarium*, &c. These Gardens are upon the Ruins of the Palace of *Augustus*, and amongst the rest those of his Library. Here is

The Statue of *Poppæa* the Wife of *Nero* that he kill'd with a Kick. She sits Melancholy, leaning backward in her Chair, her Hands at length upon her Lap, holding one of her Thumbs in t'other Hand, and her Legs a little put out forward; an exquisite Melancholy Air of the Head, 'Tis one of the finest in all respects of any Statue in *Rome*, particularly for the Expression, which cannot be Excell'd.

In some of the Rooms of this Palace (I forget which) is

*Cleopatra* the Mother of *Ptolemy* standing; a perfectly Gentile Figure.

A Portrait of a Lady about forty Years Old, a Statue; the Figure the same as the *Venus* of *Medicis*.

*A Monastery of the Carthusians, as fine as almost any Palace in Rome.*

Here is a Collection of Medallions, and Modern Pictures, the Best of this Kind I have seen. They have also several fine Drawings of *Carlo Marat*.

Amongst the Medallions they have a most Noble one of *Septimius Severus*, on the Reverse *Mars*. The Inscription is SEPT. SEV. PERTINAX. Rev. DIVI. M. PII. F.P.M. TR. P. III. COS. II. PP. It is Unique, and was never Printed. My Father has the *Mars*, a Drawing by *Parmeggiano*, only he has not given him the Helmet.

A Head in *Bronze* of *Ptolemy*, whom *Caligula* put to Death because he came into the Amphitheatre in a Magnificent Dress, and drew the Eyes of the People off Himself. He is a Beautiful Youth, and 'tis of a fine Taste: a Diadem is on his Head, with Holes wherein Jewels, or Gold, or something of this kind were probably put; the Eyes are Silver, with two *Jacynths* for the Balls, and the Lips are two little Plates of Gold. How could those Masters that give such Airs add such Absurdities! Yet These, especially as to the Eyes were not very Unusual with the Ancients, and even not in the Worst Ages neither. And that all might be of a piece, these Fathers have hung a Necklace to This with Jewels, and a Gold Medal of the same *Ptolemy* hanging to it.

Upon this occasion I will observe that 'tis not very Uncommon to see Statues some parts

Brass,

Brass, as the Head, Hands and Feet, the rest Marble: Jewels have been hung in the Ears of Statues, this is said of the *Venus* of *Medicis*, and of another *Venus* so dress'd by *Alexander Severus*. The Colour of the Marble has been consider'd the better to Express the Minds of those to be represented, and Iron has been mix'd with Brass for the same end. See the Notes of *Maffei* upon the *Venus* of *Medicis*, and his Preface to *Rossi's* Book of Statues.

*Palazzo Giustiniani.*

This is one of the Largest Palaces in *Rome*, and has the Greatest number of Antiques; with a vast many Pictures; but neither One nor the Other the best Chosen, Generally speaking: the Antiques are mostly of the *Bas-Empire*. But what are not Excellent for the Work, (and which is all the Excellency a Painter as Such has to consider) may be greatly esteem'd by an Antiquary, and very Justly. There are two large Volumes in Folio of the Statues, Busts, and *Bas-Reliefs* of this Palace, and which being Scarce, and of things very Valuable upon One account, or the Other, bear a great Price. Those Antiques, and Pictures which Touch'd me most, I noted down.

*In the Court.*

A Fine *Bas-Relief*; an Unknown History. People engag'd in the Worship of the God *Terminus*, and surpriz'd by Murtherers, 'tis in the *Admiranda* N<sup>o</sup>. 52. *Polydore* has copy'd this,

this, but either it had been well preserv'd till his time, or he must have Suppos'd the Faces, and some other parts; for not one of the Faces are now entire, and 'tis Throughout much injur'd. My Father has this Drawing.

*Above in the Rooms.*

*Apollo* with the Skin of *Marsyas*, and his Mask. A very fine Figure, Antique.

*Luca Salterelli.*

A Picture of the Martyrdom of *St. Peter* by *Luca Salterelli Genouese*, A°. 1637. Great Manner, and well Colour'd.

*Correggio, or Parmeggiano.*

Head of a Young Woman, Old Man, and Boy, I suppose 'twas for a *Madonna*. The Young Woman's Hand is like *Parmeggiano*, and very fine. 'Tis in *Fresco* upon a piece of a Wall.

*Upon a Table in another Room.*

*Mich. Angelo.*

Dead *Christ* in the Arms of *Nicodemus*, or *St. Joseph of Arimathæa*; most Admirable. 'Tis in Marble, small.

*Gallery.*

*Jupiter*, a fine Colossal Head: Best *Greek* Taste.

*Silenus* with the Bag of Wine. My Father has a Drawing of this in two Views of *Giulio Romano*.

*Caprone* lying down, and as large as the Life, one of the finest for the Style I ever saw; and one of the most Famous things in *Rome*.

His

His own Son; a Statue. Very fine.

Bernini.

*O scarce a Youth, yet scarce a tender Boy.*

Pope.

A Faun's Head; of the Best I have seen.

*Meleager*; the Best Statue in the Gallery.

*Minerva*; a Standing Figure, with a Helmet, and other *Insignia*, larger than the Life. 'Tis counted the Capital Figure in the Gallery; and cost 60000 Crowns, of which the Head cost 7000, which was found after the rest. 'Tis not very fine, and has no Sweep.

*Another Room.*

Several *Madonnas* of *Raffaele*, (in his first Raffaele. Manner) and *Pietro Perugino*. Some of those P. Perugino. of *Raffaele* most excellently Colour'd; Strong, and Clear.

*Another Room.*

*Hercules*; *Bronze*, small, Found in the *Thermes* of *Agrippina*. Very fine.

*Mercury*; *Bronze* also, and same Size. Ad- Fiamingo. mirable.

*Julius II.* for which the Drawing the Duke Raffaele. of *Devonshire* has, was made.

*In the Hall for the Servants.*

The two best Statues in all the Palace of \* *A*

\* I saw this Palace at my first coming to Rome, before I knew so well as since to distinguish an *Antinoüs* from an *Apollo*; and I have forgot which those were, but finding them in my *Memorandum* taken upon the place as the best in the Palace, was unwilling to omit them.

*pollo*, or *Antinoüs*; leaning, with their Legs across.

*Top of the Stairs coming into the Hall.*

The fine *Alto Relievo* of *Amalthea* feeding *Jupiter*. *Admiranda* N<sup>o</sup>.26. Figures almost as big as the Life.

*Palazzo Picchini.*

Here is the *Meleager*, one of the seven principal Antique Statues; the others are the *Venus*, the *Apollo*, *Hercules*, *Gladiator*, *Lacoon*, and *Antinoüs*.

No other Statue, or Picture in all this Palace, except an Antique broken Statue or two, of no Consequence.

*Pal. Barberino del Principe di Palestrina.*

*On the Prince's side.*

*Andr. Sacchi.*

A Sketch, finish'd, for the *St. Romualdo*.

*Dominich.*

Another like Sketch, and as fine as the Picture, the *St. Jerome*.

*Another Room.*

*Titian.*

A Lady's Head, and Hands. The Hands ill drawn, but the Head is perfectly fine: a Beautiful Air, Broad Manner, and the Colouring Bright, and Transparent.

*Giulio Rom.*

*Raffaele's* Mistress; a Copy from one (Below) of *Raffaele's* own doing: Ill Colour'd, and Hard. It was the Queen of *Sweden's*.

*Dante's* Picture, same Size as the Drawing my Father has, and the same Resemblance; 'tis a Profile too, and has such a Cap; but  
with



with the Bays, and the Face is turn'd the other way. Finely Drawn, and Colour'd.

*In another Room are*

Several Drawings in Frames and Glasses of the *Cupola* of *Correggio*. All Copies. Several other Drawings, but Copies too, or Inconsiderable.

*Below.*

*Raffaele's* Mistress; the Original. This is Raffaele. much more Soft, and better Colour'd than that of *Giulio*; but at the best she is Disagreeable enough: Of a Dark, Sullen, Brown Complexion; Eyes, and Hair very Black, and like a Blackmoor; Nor are her Features at all Elegant; which I venture to say notwithstanding the Truly *Italian* Description the Author of the *Ædes Barbarinæ* gives of it. *Primus occurrit nobis Raphaël, inspiciendamque offert nobilissimam tabulam in qua dimidiatam pulcherrimæ fœminæ figuram depinxit, liniamentis atque coloribus tam artificiose animatam, ut profectò dixerit è tabula prosilire, non modò viventem sed blande exanimantem incaute eam intuentes, cui plâne nec Campaspen illam, &c. p. 153.* But the Business of this Author is not to Describe Things, but to make a Declamation upon 'em, which he does generally very Injudiciously, giving vast Encomiums to Trifles, and omitting others of Real Value, of which this Palace is full. In This He is the same as most of the other *Italian* Writers on These Subjects; besides many of his Remarks are Affected, and Childish.

*Guido.*

There are in the Apartments of this Palace some single Boys of *Guido Reni* in *Guazzo* under Glasses, as there are in the other Palaces; they are of a very beautiful Tinct, but very Warm, whereas most of them we see Here of him in Oil are rather inclin'd to Cold.

*P. da Cortona.*

In this Palace is the finest Composition that ever *P. da Cortona* made; and I believe the most Copious, and Rich that ever was made; the Colouring is exceeding Bright, and Beautiful; and tho' there is such a vast Number of Figures, the Ceiling being very Large, they are not Crowded: It is call'd the Triumph of Glory; and the Whole is a Magnificent Complement to the *Barbarini* House. The Description of it with Prints is in the Book above-mention'd.

*An. Sacchi.*

There is besides a Ceiling in *Fresco* of *An. Sacchi*, the *Divine Wisdom*, one of the most Engaging Pictures I ever saw: The Colouring is like the others of this Author, more Languid than that of *Cortona*, but extremely Delicate, and Pleasing. There is a Print of it by *Natalis*, and 'tis describ'd in the Book.

*Titian.*

The *Venus*, the same the King has, with Servants at a Coffer. This is counted one of the Capital Pictures in this Palace: my Father has the Drawing.

#### *Another Room.*

*Giulio.*

*St. Andrea Corsino* praying; three Angels, two hold the *Crozier*, t'other the *Mitre*. A very Light, Airy Picture, and Colour'd marvellously, especially the Angels.

An

AN Old Woman sitting on the Ground with her Knees up to her Mouth, and her Arms wrap'd round 'em; she has a Distaff between her Knees, which makes me think 'tis one of the Destinies. 'Tis in *Fresco*, cut out of a Wall, and split in several places; otherwise well preserv'd; much like *Michael Angelo*, but I think more like *Raffaele*. Nothing can be beyond it.

*Raffaele, or  
Mich. Angelo.*

Just by it hangs another *Fresco*, of the same Size, and Round, as this, cover'd with a Glass. Boys.

*Correggio.*

### *Another Room.*

Death-bed of *Germanicus*; same Size as the Copy my Father has by *Giuseppe Passari*. The Colours are gone very Black, so that the Arm of the *Agrippina* is almost united with its Ground, by which one may judge of the rest, which is Generally chang'd in Proportion. Nor is the Picture without those Faults which appear in the several Copies I have seen, and in the Print, and which therefore I doubted not but that I should find, *viz.* the want not only of a Beautiful, but even of a true Humane Shape, under the large Red Drapery in one of the Figures next the Eye, towards the Middle of the Picture; and the ill Anatomy in the Hams of the Soldier at the End on the Left side. 'Tis nevertheless a very Celebrated Picture.

*Poussin.*

The Story, as *Tacitus* tells it, is in short thus: *Nero Claudius Drusus Germanicus* the Adopted Son of *Tiberius*, and married to *Agrippina* the Grand-daughter of *Augustus* being

ing

ing Sick, and believing it occasion'd by Poi-  
 son, spoke thus to his Friends which were a-  
 bout his Bed: " Tho' I were to die a Natural  
 " Death, I should have cause to complain of  
 " the Gods for snatching me from my Father,  
 " my Children, and my Countrey, in the  
 " Flower of my Age. But now that I die by  
 " the Treachery of *Pijô*, and *Plancilla*, I  
 " leave you the Depositories of my Last Will:  
 " Acquaint my Father, and my Brother with  
 " all their Cruelty, and Perfidy towards me,  
 " and that I end my Days by a Death most  
 " Detestable. Not only those that built their  
 " future Hopes on my Fortune, or which are  
 " Ally'd to me in Blood; not These only,  
 " but even they who have Envy'd my Glory  
 " shall Pity me, who after having Escap'd so  
 " many Dangers in War, Fall by the Hands of  
 " a Woman! Complain to the Senate, im-  
 " plore the Assistance of the Laws: The prin-  
 " cipal Duty of Friendship is not Tears, and  
 " Lamentations, but remembering those they  
 " lov'd in their Life, and executing their De-  
 " sires: Leave then Tears to Strangers; but  
 " You, if you have lov'd Me, and not my For-  
 " tune only, Revenge my Death. Shew to  
 " the *Roman* People the Grand-child of *Au-*  
 " *gustus*, and our Six Children; Their Prejudice  
 " shall be in favour of the Accusers; and if  
 " the Accus'd pretend the Secret Orders of  
 " their Sovereign, they shall neither be Be-  
 " liev'd, nor go Unpunish'd." His Friends  
 grasping his Hand, swore they would rather  
 lose

lose their Lives than not pull down Vengeance on his Murtherers.

*Germanicus* then turning to his Wife, conjur'd her by the Remembrance of their Marriage, and the Interest of their Children, to subdue her Haughty Temper, and patiently Submit her self to the present Rigour of her Fortune; particularly not to irritate by vain Emulation Those who now would be greatly Superior to Her in Power. After which he Whisper'd something in her Ear, judg'd to be a Caution to suspect the Sincerity of *Tiberius*, and then Died.

*Poussin* has chosen the Instant in which *Germanicus* intreats his Friends to excite the People to Compassion, and Revenge by the Sight of *Agrippina* and the Children; and the Sentiments of those to whom he directs his Speech are finely Express'd; so is the Grief of his Wife, 'tis Exquisitely fine, tho' 'tis only in her Attitude, for she covers her Face. A Noble, Silent, Compos'd Sorrow. There are but three Children, they add to the Expression, and Enrich, and Diversify the Picture.

But after all here is an Instance amongst a thousand others of the Necessity of Knowing the Story; and then the Painter may carry the Imagination beyond what the Historian can, Otherwise he will come Short, or be Unintelligible. For as *Germanicus* is pointing towards *Agrippina*, and the Little ones, and with an Air rather of Sorrow than of Indignation, one that remembers not the Story exactly, will certainly imagine him desiring his Friends to

take care of them after his Death; which besides its being so subject to be Mistaken, is a Low, Common Thought, and Debases the Picture. Had *Poussin* given Another Air to *Germanicus*, and as he was Meditating Revenge upon his Murtherers, strongly Express'd That Passion, and Indignation, it would have Avoided the Low Thought I mention'd, and might have Awaken'd Something in the Mind of him that consider'd the Picture that was perhaps Better; but if the Story was not first known, all would be Obscure, and want its due Force, and very probably be Wrong. Or if Another Instant had been Chosen, That in which the Friends of *Germanicus* swore to Revenge his Death; or when He Whispers *Agrippina*, neither would have been so Noble, or so Touching, and in One of them the Principal Person would not have been in Action; but all would be Equally Unintelligible, without a Previous Knowledge of the Story.

Not only the Time is chosen wherein *Germanicus* recommends his Family as Incitements to Revenge, but That Instant in which he Concludes, and Those to whom he addresses himself prepare to Reply, as appears by the Actions of Some of them, which are Such as if They were Also speaking; and This must be Suppos'd, or both He and They are Discoursing, and Replying at the Same time; and 'twill be some Indulgence if This be allow'd: 'Tis a Fault too common to show Too many speaking at Once; when that Absurdity might have been avoided, and the Picture sufficiently

ficiently Animated by such Airs, and Attitudes only as are Proper, and Natural, upon Hearing what any One says without any Other saying any thing.

A *Venus of Medicis*; very fine.

A *Bacchus* and Satyr; Fine.

A *Silenus*; also very Good.

The Boy-Angel crying, holding a Nail of the Cross: Disagreeable enough. He looks too much like a Common Boy, too Ordinary, and Un-angelical. *Annibale.*

Conversation of two Women; Half Figures. *L. da Vinci:* The Finest Taste of him that can be.

The *Polyphemus*, and *Galatea*, as in the Gallery *Farnese*: This also in *Fresco*; 'tis very Neat, and highly Finish'd; about a Foot, or a Foot and an half square; a Glass over it. *Annibale.*

Part of the Pavement of the Temple of *Fortune* at *Præneste*, the Largest ever built by the Ancients; in *Mosaic*. The History is that of *Europa*; and Figures on the Shore flying, as in a Fright; Carelessly Executed; but the Design Gentile, and Excellent. *Antique.*

The famous *Magdalen* of *Guido*; the Finest in *Rome*. His Gay Manner, but very Strong withal, and Admirably well Colour'd. The large Drapery a pale Lake; the Figure much bigger than the Life; Beautiful throughout; nothing Dark; the Shadows Transparent, and full of Reflexions; Plain Sky, and Back Ground. There are two little Boy-Angels; kept down, but finely Colour'd. *Guido.*

*In another Room.*

*Carlo Marat.* The Twelve Apostles standing: my Father has the Drawing of one or two of them.

*Antiques.* *Sabina*, an Antique Statue, without Arms; three times as big as the Life. The Drapery as fine as the *Flora*, as is the Head; indeed 'tis Excellent throughout.

A most Beautiful *Venus* asleep, Marble, as big as the Life, lying on such a sort of a Bed, and much such an Idea as that my Father has, a Model ascrib'd to *Mich. Angelo*; whoever made it, very probably took his Hint from This.

*In the next Room.*

*Bernini.* *Adonis* wounded, and Expiring. He dies away finely.

*Antique.* A fine Satyr lying, Marble: my Father has a large Drawing of this, highly finish'd by *Rubens*. *Biscop* has it N<sup>o</sup>. 57, 58.

*In the next Room.*

*Carlo Marat.* *Venus*, an Antique Painting, as big as the Life, found in the Gardens of *Salust*. *Carlo Marat* has added three *Cupids* to it. 'Tis upon a piece of a Wall in *Fresco*, very Good. The Antique finely Painted, and Colour'd; and well preserv'd.

*Antiques.* A Head of *Antinoüs*, as good as that of the *Belvedere*.

*Virgil*, a small Head; Antique.

*Plato*, a Boy, asleep, with several Bees about him; an Antique Painting. There are three



three Nymphs like *Correggio*, and a *Cupid* like *Guido*. The Colouring throughout *Correggesca*; good Preservation.

*Roma Triumphans*, another Antique Picture, but not so good.

*Next Room.*

Four *Roman Triumphs*; Clair Obscure; taken out of a Wall, perfectly well preserv'd: Figures bigger than the Life. *Polydore.*

*Up Stairs in the little Mezzanino.*

The Drawings after the *Cupola* of *Correggio*: My Father has a Boy of the same Kind. These are in Frames and Glasses. *And. Sacchi.*

There is besides in this Palace a Picture excellent for the Expression. A young Fellow is cheated of his Money by sharpening Gamesters; in Them there is so much Roguery, and Craft, and in Him so much *Stupidity*, and Fright, that 'tis deservedly very Famous. *Mich. Angelo Caravaggio.*

Palazzo del Duca di Bracciano, *which was of the Prince Don Livio Odescalchi.*

*First Apartment below.*

*Cleopatra* Asleep, not Dying, as in the Gardens of *Medici*; of *Parian Marble*, twice as big as the Life; *Greek*. A Noble Air of a Head.

An Ox, and a Cow, Antique; Admirable: made for those that *Romulus* mark'd out his Walls with.

Statue of *Julius Cæsar* in his Sacrificing Habit; Veil'd.

*Another Room.*

*Apollo*, and the *Muses*; none of them considerable.

*Another.*

*Clitias* who was chang'd into a Sun-Flower looking on the Sun. She is half sitting, or crouching: of *Parian* Marble.

*Castor*, and *Pollux* leaning upon one another; one of them holding a Torch downward; The same *Perrier* has Grav'd, and called the *Decii*. N<sup>o</sup>. 37. *Leda* stands by, very small, and holds the Egg in her Hand. I think there are no Finer Statues in *Rome* than these two Brothers, nor Worse than the *Leda*; as the *Venus* of *Medicis* has a Fish by her with Boys upon it, all which is Execrable: but in one, and t'other this Bad Work is but in the *Insignia* only. The like is seen in other fine Works of Antiquity: So in the best *Syrian*, and *Greek* Medals, the Reverses are almost always Indifferent Work, and sometimes wretchedly Bad.

*Venus* of *Medicis* cover'd with a thin Drapery, her Bosom, and so down to below the Knee on the Right side, the Left not quite so low. This Drapery is as Exquisite as that of the *Flora*, and I think the Figure yields very little to that at *Florence*, if 'tis not altogether as good, at least 'tis the best I have seen of all the Copies; if this may properly be call'd a Copy: A fine soft Yellowish Marble, but full of Spots, which are not natural, but the effect of  
Time

Time, or Accident. 'Tis much larger than that of *Medicis*. I have seen other *Venus*'s in this Attitude, and thus cover'd: There is One, if not More, in the Gardens of *Aldobrandini*.

Three large Busts, and all Excellent; *Alexander*, *Antinoüs*, and *Pyrrhus*.

*Another Room.*

The Noble Faun with a Goat upon his Back.  
*Greek.*

Statue of one of the *Ptolemy*'s Kings of *Ægypt*.

Two *Venus*'s, One coming out of the Bath, the Other standing in a most Beautiful Attitude: both *Greek*, and Excellent.

A *Seneca* sitting, in Little: the Countenance as fine as the Bust in the Gallery *Farnese*.

Bust of Queen *Christina*; Exquisitely Cut, *Bernino*, but the Air not Pleasing, and the Face not Handsome, tho' perhaps 'tis not without some Complaisance neither.

*Little Gallery.*

A Bust of *Alexander*; big again as the Life; *Bronze*, *Greek* Taste.

A Round Altar with a *Bacchanale*; the finest *Greek* Style: 'tis in the *Admiranda* N<sup>o</sup>. 44, 45. very Large, and fix'd upon an Iron that turns about.

*Above Stairs in the Hall.*

The Amours of *Jupiter* in five large Car- *G. Romans.*  
tons, Colour'd; Extremely Fine, Good Har-

mony, and Agreeable Tinct. These are much like those of *Raffaele* at *Hampton-Court*.

*Another Room.*

*Carlo Marat.*

A large *Bacchanale*, and is one of the Finest for Drawing, Colouring, and Harmony, of the many Fine Pictures I have seen of Him.

*Baroccio.*

The *Aeneas* and *Anchises*, in a very Odd Condition; for the most part 'tis turn'd very Black, but in some places Spots of the Flesh appear Bright; so that one cannot make any Judgment of what it has been.

*Titian.*

Pope *Sixtus IV.* with four other Figures, highly Finish'd; Painted very Smooth, and with no great Body of Colours. Vast Nature, and very fine!

*Ditto.*

Woman taken in Adultery; Stiff, Hard Manner, like *Bellino*, and much spoil'd; the Profile of the Woman is very good; her Hair finish'd with the Point of the Pencil.

*Annibale.*

*Venus* upon a Couch playing with a *Cupid*; finely Colour'd, and a Beautiful Action, like the Antique.

*Titian.*

*Mercury* teaching *Cupid* to Read; *Venus* by. The same as the *Correggio* in this Collection, only that the *Venus* is different; particularly in that she has no Wings, which *Correggio's Venus* has. 'Tis the most Beautiful Figure I ever saw of this Master (it seems to be taken from the Antique) and one of the best Colour'd Things even of Him; so indeed is the whole Picture.

*Guido.*

St. *Bonaventure*, a Cardinal in a *Franciscan's* Habit, with an Angel standing at his Knees;

Knees; a Portrait. His Greatest Manner, and Best Colouring.

*Leda,* } about five Foot High, and some-  
*Danae,* } thing Wider.

*Correggio.*

*Io,* almost six Foot High, and Half as Wide.

*Mercury* teaching *Cupid* to read, the same height as the *Io*, and about a Foot wider.

*Cupid* shaving his Bow.

These Pictures are in perfect Preservation. I will not enumerate the Figures in Each, they being well known to Lovers, and *Connoisseurs* by the Prints, and Copies (at least,) if they have not seen the things themselves. The Air of the Head of *Io* is finely imagin'd, and express'd, and is an Idea I never saw in Painting, very Extatick, but not in the Devotional way: My Father has a Drawing after it, done as we believe by *Guido*. The two *Cupids* in the *Danae* come in admirably well, and carry a fine Moral with them: they hold a Touch-stone between them; One is trying a piece of *Jupiter's* Gold, the Other his Arrow, supposed to be tipp'd with the same Metal.

*Mercury* teaching *Cupid* to read, is one of *Correggio's* pretty Imaginations.

*The Bow and Arrows, and a Dove*

*Was once enough for Cupid thought*

*Till Mercury was sent by Jove,*

*For Venus pray'd he might be taught.*

*Taught!*

*Taught! what? To Read; but why to Read  
 Love knows the Language of the Eye,  
 No other Learning does he need,  
 Nor can be cheated with a Lye.*

*His cunning Mother better knew,  
 She saw what Times were coming on;  
 His Darts must Now be tipp'd anew,  
 For Love was Mercenary grown.*

*Fancy not then that Mercury  
 Did from Olympus Top dismount  
 To teach the God his A. B. C.  
 No, no, it was to Cast Account.*

*But have a care thou Silly Boy,  
 For 'tis a most Pernicious Art;  
 Learn it, it will thy Pow'r destroy,  
 The Tongue may Love, but not the Heart.*

The *Cupid* shaving his Bow is not a Child, but a Tall Lad: At the Bottom of the Picture there is a Head, or two, of Boys, and All have such a Lovely pretty Wantonness in them that is Extremely Engaging.

*Young God, in vain is all you do,  
 Something is Amiss 'tis true;  
 But the Fault's in Damon's Heart,  
 Not the Bow that sent the Dart.*

He heard, and with a Leer, and Smile  
 Malicious, said, but Shav'd the while;  
 You thought not Thus when You were Young,  
 Now All that Cupid does is wrong.

I said these Pictures are well known by Prints and Copies; that is, they are So known as they can be by Such Helps: But their Beauty is Inconceivable. They are Bright, Mellow, Warm, Tender, indeed all that Colours can do; and perhaps more than is possible to be done without the Assistance of Time, tho' another *Correggio* should arise.

And whatever Beauty is in the Other parts of the Pictures the Flesh Presides, though surrounded with Light Colours, as particularly the *Danae* is Brighter than the Linen about her, tho' That is as Bright as Linen Can be.

All these Marvellous Pictures are Painted as *Correggio's* Manner is with a sufficient Body of Colours, but highly wrought up, and Finish'd, without any Touches of the Pencil left smartly; and tho' one Tinct, and Trait melts sweetly into another, and the Features, Parts, and Out-lines, into whatever serves them as a Ground, they are nevertheless well Determin'd, and Distinct, and without what we call Woollyness. Some of these are said to be painted on a Gold Priming; *Cav. Lutti* is positive of it, and affirms he has seen it plainly on the Edges under the Rabot of the Frames, and some pretend 'tis visible in other parts: I confess there is some Yellowness in several places that looks like some such thing, but that 'tis what is said I cannot be Sure; indeed I did not see the Pictures out of the Frames.

If such a Ground has been us'd it must be to preserve the Colours, or to give them a Lustre by being seen through them, so seen as that  
the

the Shadows especially may have a certain Warmth, and Mellowness, which could not be given otherwise; and this last Effect such a Ground may undoubtedly have. I am not so certain of the Other.

*Raffaele.*

These Pictures are (I must own it) preferable by much to those of *Raffaele* that are by them, tho' One of them is (I think) the Best of him I ever saw; and 'tis the most Famous of all his small Easil-Pictures in *Rome*: The Virgin standing, holding the *Christ* who stands too, as does the *St. John* who Kisses him; the *St. Elizabeth* is by. My Father has a Drawing of *Raffaele* of this Subject. And the Attitudes of the Figures are so much of these, as that 'tis not improbable 'twas made for this very Picture. The Figures here are small, the Virgin about two Foot in height, or rather less: Painted in the manner of that Age, Neat, and highly Finish'd: and so well Colour'd as to appear Beautiful, though in presence of several of the most Capital ones of *Correggio*. I think there is such another at *Florence*, or some where else, oppos'd to This as the Original.

*Correggio.*

Besides those already mention'd there are several others of *Correggio*, Two of which are *Ritrattoes* of *Cæsar Borgia*, generally called the Duke *Valentino*, (of which *Machiavel* has given us the fine History in a little Treatise amongst his other Works) I do protest I never was so surpriz'd as when I came into the Room, and cast my Eyes upon One of these; my Heart struck against my Breast: It  
has



has such a Nature, and such a Particularity in the Set of the Lips, and Motion of the Eyes, and such a Spirit, that I shall never forget that very Look as long as I live. A Pale, Thin, Middle-aged Man; of a Complexion and Air Something Effeminate; and the whole Picture is Gay, and Lightsome. 'Tis a little more than 2 Foot  $\frac{1}{2}$  high, and almost as wide.

The *Muletier* is another, said to be Painted as a Sign for a *Cabaret*, and is in the Best Style of *Correggio*. It hung in a Closet over-against the Holy Family of *Raffaele*, just now spoken of; 2 Foot  $\frac{1}{4}$  high, 3 Foot wide.

*Madonna* and *St. Joseph*.

*Ditto.*

*Noli me tangere*, it has a Landskip, and is a Magnificent Picture; between 3 and 4 Foot high, something wider.

*Ditto.*

A *Magd.* between 8 and 9 Inches in height.

*Ditto.*

*Raffaele* is vastly Great, and Sublime, and withal has a Grace like that of the Best of the Ancients: But no Master, that ever was, Surprizes like *Correggio*; and yet without an Equal Measure of Greatness, and with a Grace not Antique, nor like any other Master. I cannot conceive, or imagine how those Expressions can be given that I see before my Eyes, when I see at the same time perpetual Incorrectnesses; not one of his Pictures but has Instances of this. The Hands of a *Cupid* playing on a Lyre in the *Leda*, and her own Left-hand is Barbarously ill Drawn, &c. Particulars would be tedious. The high Finishing, which was much the Manner of Those Times in these Lesser Pictures, and in which

which *Correggio* Excell'd contributes little, if at all to the Surprize I am speaking of; Latter, and Less considerable Masters have practis'd a Nobler Manner of Painting, and which (*cæteris paribus*) would have a better Effect than This, at the Distance a Picture is commonly intended to be seen: Nor is the Neatness of the Work very considerable, compar'd with the other Properties of a Good Picture. The Colouring has a Greater share in producing This Effect; but *Correggio* had a Grace, the pure Effect of Nature; not Antique, not like that of *Parmeggiano*, *Guido*, *Raffaele*, or any other Master, but something Alone, and which seems to be truly Angelical. The Chief Beauties of *Raffaele* we see often, and almost as often Out-done in the Best Antique: And all his Other Qualities are found in a higher degree than he possess'd them in the Works of *Correggio*, and other Masters. Besides He frequently wanted One of vast Consequence to a Painter, and that is Harmony; whereas *Correggio* had That, which set his Fine Pencil, Lovely Colouring, and Enchanting Grace in full View. 'Tis that Grace, that Angelick Grace of his which is purely Original, and no where else to be seen: 'Tis This that surprizes us; and the more because all is accompany'd with Faults like those of the most Inferior Painters.

In this Palace are many other Excellent Pictures, as Twelve (Histories and Portraits) of *Titian*, and as many Histories of *Paolo Veronese*, of their very Best Manners every one; and so preserv'd as if they just came from the Pencil.

Pencil. In Other Palaces One sees some few Capital Pictures, and the rest *Mediocres*; Here All are Excellent. Here I love Pictures better than Drawings, and *Correggio* than *Raffaele*; and yet I had rather be *Raffaele* than *Correggio*.

The Principal Pictures of this Palace, as those of *Correggio*, and the twelve of *Paolo* just now mention'd; In General, all those that were in the Collection of the late Queen of *Sweden* have been lately bought by the Regent, and brought to *Paris*, without the least Injury in the Carriage to any One of them. The *Mercure Galant* has given the Particulars, but without their Dimensions; and which I did not take. Those Here I had the Honour to receive from One whose Authority I dare venture to rely upon, were it for the Goodness of the Pictures; but I ought not to make use of his Name upon a Less Occasion.

*S. Marco de Veneziani.*

The Adoration of the *Magi*: This Picture Carlo Marat. is very Famous: The Virgin stands, and holds the Child; one of the *Magi* is on his Knee before them. Painted in Oil, very little, and has the Air of one of *Guido*.

*S. John Lateran.*

In the Sacristy is the Annunciation, in Oil, Mich. Ang. of *Mich. Angelo*, the most Gentile of that Master. The Virgin is standing, and a little falling back at the Sight of the Angel, only supported by a kind of Altar behind her; she lifts up both her Hands. Above her is the  
Dove

Dove in bright Yellow Glory shooting down upon her: the Colouring pretty Good: 'tis well preserv'd. *Vasari* says this Picture was Colour'd by *Marcello Mantovano*; though Design'd by *Mich. Angelo*.

*Marcello  
Mantovano.*

*Mich. Angelo.*

In the Room within the Sacristy is the Crucifix of the same Master. There are little Angels under each Arm of the *Christ*; Over each of these a great Light, (as the Sun, and Moon in Eclipse) and another over his Head; the most Regular thing imaginable, and has the oddest Effect: As for the rest 'tis finely Drawn, and well Colour'd; in Oil, 3 Foot high by 1 Foot  $\frac{1}{2}$ .

*Raffaele.*

In a Room within the last is a *Madonna*, *Christ*, and Little *St. John*, a Carton; Black Chalk; *Raffaele's* second Manner; as big as the Life; the Virgin at Half Length.

Just by this is the Baptistry of *Constantine*. Antique.

*An. Sacchi.*

Over the Pillars is painted in Oil the Actions of that Emperor by *Andr. Sacchi*, the best of his Work in *Rome*. These are to be taken down, and others not so good put in their places, because of a Dampness here which would spoil them.

### *The Scala Sancta.*

*Lod. Cigoli.*

At the very top over the Holy Chapel is a Crucifix, the Virgin, and *St. John*. My Father has the Drawing of the Virgin.

### *Sancta Croce in Gerusalemme.*

*Pinturricchio.*

The *Mezzo Cupola* of the Tribunal painted;  
by

by *Pinturricchio*; the utmost Preservation, and the most Beautiful Colours. The finding of the Cross by St. *Helena*. She is standing, and holds up her Hands join'd together, seeing the Dead Man revive. On the other side is an Old Man, Admiring.

*Marc Antonio Sabbatini,*

Has a Book in 12°. with Miniatures of *Don Giulio Clovio*, at least 'tis the same Hand with those of the famous Manuscript of *Dante* in the *Vatican*; but to me they seem more Modern than *Don Giulio*, as These also do. *Don Jul. Clovio.*

He has another very fine Book of Miniatures in the Taste of *Pinturricchio*, or *Perugino*.

A Woman's Head Larger than the Life, a Model in *Terra Cotta* as fine as ever was done. Best Antique.

*In the Church call'd, In Nome de Maria.*

Under the Altar a *Madonna*, said to be of *St. Luke's* Painting. The Frame Silver Foliage, cover'd with Diamonds (some very large) and other Precious Stones. The Frame shines prodigiously; the Picture is Black, and Hard, and without Taste; tho' indeed 'tis almost gone. 'Tis rarely open'd, but I saw it on the Holy-day of this Church.

*The Villa Mattei.*

*Livia Augusta*, One of the finest Figures in *Rome*, and the most engaging. The Air of the Head excessively Good, and the Drapery

N                      Exquisite.

Exquisite. This Statue has a vast Grace, and Dignity. She is standing, and one Hand cover'd with Drapery, but not hid; upon an Antique Capital, and That set upon an Altar, on which are *Bas-reliefs*. See p. 132.

On One side of her stands a Woman, Small. A Fine Air, and Admirable Drapery. On the Other

A Small *Apollo*.

A very fine Capricious *Silenus*; a Bust. His Head sunk into his Shoulders, and his Mouth open'd as if just stifled with Drink; Exquisite in its kind. I burst out Laughing as soon as my Eyes touch'd upon it.

*Cicero*; my Father has a Cast of it. The Nose, Lips, and Chin, are all Modern; and though perhaps as Fine as the Antique was, I don't see how the Resemblance can be depended on, nor consequently that it can justly be consider'd as a *Cicero*.

There is an Unlucky Passage in a Letter of this Patriot, and Philosopher to his Friend *Atticus*, (*Lib. 2. Ep. 5.*) 'twas written in the time of the First Triumvirate, when according to Him None but *Cato*, and Himself withstood the Torrent that bore hard against the Constitution. After he had been lamenting the sad Condition of his Dear Countrey, he says, *Quoniam \* Nepos proficiscitur, cui nam Auguratus deferatur: quo quidem uno Ego ab istis capi possum, vide levitatem meam.* Nor was *Cato* Himself Unbribeable;

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\* *Q Metellus Nepos.*

Money indeed would not have bought him, nor a Title, nor a Place, nor a Mistress, nor many other Fine things which Other People value, but an Alliance did. *Plutarch* tells the Story in his Life : He says, that “when *Cato* was chosen Tribune, having observ’d that the Election of Consuls was grown very Mercenary, he sharply rebuked the People for this Corruption, and in the Conclusion of his Speech protested he would Accuse whom-ever he should find giving Money ; yet he excepted *Silanus* by reason of his Alliance, for he had Married *Servilia*, *Cato*’s Sister, so that he did not prosecute Him ; but *Lucius Muræna*, who was chosen Consul with *Silanus*, he accused of Bribery.

*Ob Liberty! Ob Virtue! Ob my Country!*  
Addison’s *Cato*.

In a Drawing of my Father’s, *Rubens* has a Thought which should go along with Those Reflections that are apt to arise on this Occasion. An Angel is Interceding with the Blessed Virgin in behalf of a Dead Bishop holding up a Pair of Scales, One of which preponderates. The Best Men have some Weight in the Wrong Scale ; as the Worst Sometimes make Excursions into Virtue.

Two fine Masks compos’d of Escollop Shells ; Antique.

Young *Hercules*, the Head, and Breast only ; a piece of the Lyon’s Skin on the Breast. A most Beautiful Air. My Father has a Cast of the Face.

Two Statues of *Antinoüs*, the same as that of the *Belvedere*; the Head of One of them judg'd to be finer than That. Both these are Intire.

*Plotina* the Wife of *Hadrian*, a Colossal Statue; the Head exceeding good.

*Marcus Aurelius* as *Pontifex Maximus*.

*Amicitia*, a Beautiful Figure of a Woman; Naked, holding her Hand upon her Breast, which is open'd by a sort of Incision to express Sincerity; a Modern Statue, bigger than the Life; of *Pietro Paolo Olivieri*: 'twas a Present. Under it is written, *Virginus Ursinus Cyriaco Matthæio Amicitia Monum: Statuere Illustrius me ipsa Amicitia non potuit M. DC. V.*

*Pietro Paolo  
Olivieri.*

*Ditto.*

A *Venus*, the same Hand, the same Size, and over-against it; Extremely Fine, Except the Drapery, which is Execrable; it flies out on each side like two Wings, and without Invention.

An Eagle, Antique; call'd the Famous Eagle of the *Mattei*. My Father has several Drawings of the Head of it by *Giulio Romano*.

On the Outside of the House against the Wall are several Statues: One of *Julius Cæsar* in his Consular Habit, Sacrificing: One of the finest that can be seen.

A Colossal Head of *Alexander the Great*, call'd the *Alessandro Mattei*.

*Palazzo Mattei.*

The Great Court is full of *Bas-Reliefs*  
round



round the Wall: Amongst the rest that of the Triumph of Love, where *Cupid* is on the Back of a Centaur.

The nine Muses with *Apollo* and *Minerva*. Both perfectly well preserv'd; Small.

My Father has Drawings of both these by *Battista Franco*.

*Palazzo Borghese.*

A *Madonna*, St. *Francis*, and St. *Jerome*, *Pietro Perugino*, as big as the Life: my Father has the Head of <sup>no.</sup> the *Madonna*, a Drawing with a Pen, which is ascrib'd to *Raffaele* when Young, which probably it is, and taken from This, of which my Father has other like Instances. The great Splendour of *Raffaele*, and some few others, has Eclips'd much of the Merit of the Old Masters. *Perugino* is not in this Picture Stiff, or Dry, nor in many other of his best things; but in a manner equal to *Raffaele* himself: So *Pinturricchio* has done Admirable Things. *Pinturricchio*. The Library in the *Dome* of *Sienna* is painted, and they say There 'tis by *Perugino*, and *Raffaele*; but *Vasari* says 'tis of *Pinturricchio*, and I believe it.

The Adoration of the Shepherds, a most Extravagant Design, said here to be of *Mich. Angelo*, or *Pelegri- no da Bologna*. 'Tis in That Taste, but gives me a distinct Idea from that I have of him. I believe it is of *Pelegri- no Tibaldi* of *Bologna*, and the rather because of a Drawing my Father has of one of the Figures in this Picture, and which he always judg'd to be of Him, as it certainly is. His Taste is indeed *Mich. Angelesca*; so

that Count *Malvasia* says *Annibale Caracci* call'd him *il nostro Michel Angelo Riformata*, but the *Bolognese* is manifestly distinct from the *Florentine*.

*Fred. Barocci.*

*Æneas* and *Anchises*; the same as the Print of *Agost. Caracci*. There is another of these in the Palace *Odescalchi* of the Duke *de Bracciano*; Figures as big as the Life. This seems to be Original; that Other is so damag'd, that no Judgment can be made of it.

*In another Room.*

*Correggio.*

*St. Cecilia*, famous under the Name of *Correggio*, more Curious than Excellent; Extremely Hard, and the Drapery exactly like that of *Andrea Mantegna*, but undoubtedly of him to whom it is ascrib'd: 'Twas also the Opinion of *Cav. Lutti* the Best *Connoisseur* in *Rome*; where there are so few that 'tis surprizing, 'till one considers how few good Painters there are too, as well as in the rest of *Italy*, and indeed every where else. This Picture is in *Correggio's* First Manner coming out of the School of *Mantegna*: 'Tis of that part of the Saint's Life when a Young Gentleman comes in to Ravish her, and looks upon her Astonish'd, seeing Angels holding a Crown over her Head. There is a certain Gleam of Light from these Angels, which spreads it self all over the Picture in a manner that is peculiar to *Correggio*; besides the Airs are His.

*Andr. del Sarto.*

A Saint led to Martyrdom, of which my Father has the Drawing; the whole Picture is but about 2 Foot long, by 1 Foot  $\frac{1}{2}$ . In the  
*Lonta-*

*Lontanezza* are several upon Crosses, and otherwise tormented; 'tis Excellent, but much Mildew'd.

Cardinal *Borgia*, and *Machiavel*, said to be of *Raffaele*, but I think 'tis rather of *Titian*. Half Figures, Big as the Life, Standing. *Machiavel* looks the Cardinal stedfastly in the Face. The Drawing of *Machiavel's* Head by *Cav. Giacinto Brandi* which my Father has, and which he always judg'd to be after *Titian*, is the same Face, the Attitude different.

*Titian. or  
Raffaels.*

The famous Crucifix for which (as the Story goes) the Porter was kill'd. 'Tis the same as that at *St. John Lateran*, only This has the *St. John*, and the *Virgin*, which That has not. This is Less than the other; I believe the Figures are about a Foot long, and not Good. 'Tis so far from being probable, that a Man was Murther'd on purpose to make the Expressions Strong, and Just, that there is hardly any Expression at all either in the Face, or Body, but a Tame Ordinary Figure: My Father has two Old Drawings of this with a little Variation (not Original.) The *Virgin*, and *St. John* are no better than the rest; the Attitude, and Expression are Improper in the one, and Mean in the other; but painted Laboriously as the Manner of this Master, and in general of those of this time was, in Easil Pictures, especially Small ones, as This is. 'Tis pity this great Man ever meddled with Works of Devotion, where Tender and Lovely Characters enter; he had a certain Ferocity in his Temper which disabled him from treating

*Mich. Angelo.*

those Subjects with Success; tho' in some Other respects, and in what his Genius was fitted for, no Man ever Equal'd him.

*Titian.* *Titian's* School-Master, (so call'd) and one of the Famourest Pictures in *Rome*, a Half Length, sitting in a Chair, leaning back, holding one Wrist over t'other. Exquisite! Such a Force! Such a Spirit! Such a Beauty! Every part is Fine; and 'tis well Preserv'd.

*Correggio.* A Study in Oil Colours upon Cloth of an Old Man's Head in the *Cupola*: my Father has the Drawing in Black Chalk, the same Size, and exactly the same Attitude, and Air.

*In the Room where the Prince sleeps after Dinner.*

*L. da Vinci.* The *Leda* of *Lionardo da Vinci*, the same my Lord *Pembroke* has; Soft, Mellow, and well Drawn.

*Titian.* The *Venus*, where there are Servants in a Room within, opening Chests; the same the King has. 'Tis very fine, and Undoubtedly Right; much esteem'd, and always kept cover'd with a Curtain. My Father has the Drawing; a first Thought. There are several of these Pictures. I have mention'd them elsewhere.

*In the Room of Drawings.*

They make a great Affair Here of these Drawings, and they say a great Price was given for them. There are several ascrib'd to *Giulio*, and one or two to *Raffaele*, in Frames and

and Glaffes: All Evident Copies, and fo judg'd to be by the *Connoiffeurs* here.

A Copy of the Picture, faid to be of *Raffaele*, After Raffaele. but who This is done By, or After, is not faid Here. *Venus* is putting in the Quiver of *Cupid*, the Arrows brought her by *Vulcan*: there are alfo feveral other *Cupids*. *Agost. Venet.* has made a Print of this, where the Design is afcrib'd to *Raffaele*, and 'tis doubtlefs of him. My Father has a good Drawing of it, and of the Good Age; but not Right. An Ornament about this Picture in the Style of *Don Giulio Clovio* is begun, but not carry'd round.

By this is a Copy of *Sophinisba Angufciola's* Picture.

*In the Apartment of the Princefs.*

*Titian* and his Miftrefs; the fame as the *Titian*. Print in *Tenier's* Gallery.

*In the Garden.*

A *Bas-Relief* of five Figures, One fits up on a Rock playing on a *Fiftula*.

Two Antique Statues, extremely Fine, of the *Hercules* of *Farnefe*: Lefs than that, but as big as the Life.

A *Venus* of *Medicis*; Antique.

*Cav. del Pozzo.*

Our Lord giving the Keys, full of Expref- Pouffin. fion, and Action, but ill Colour'd, and Painted. The Colouring looks like Whitifh Clay.

The

Ditto.

The Landskip where the Man flies from the Serpent.

Ditto.

*Bacchus* and *Ariadne*, *Bacchus* stands upon his Chariot, and *Ariadne* lies down; he looks with great Tendernefs towards her.

*Pouffin* has taken the Dying *Cleopatra*, to make this *Ariadne*. 'Tis a Noble Picture, Finely Colour'd, and good *Clair-Obscure*.

Ditto.

*Rachel* giving the Messengers Water. Divine; My Father has the Drawing, Slight; and a more perfect one of one of the Maids.

Ditto.

A Fine Landskip, in it a Woman sitting, her Chin upon her Hand, her Elbow supported on her Knee; a Child asleep, and another Woman pointing to something.

Ditto.

Another fine Landskip, where *Phocion* is carry'd out to be buried, of which Groupe my Father has the Drawing. This Picture is extremely well Painted, and Colour'd, but the *Lontanezza* is too Strong.

Landskips are in Imitation of Rural Nature, of which therefore there may be as many Kinds, as there are Appearances of This sort of Nature; and the Scene may be laid in Any Countrey, or Age, With Figures, or Without; but if there are Any, as 'tis necessary there should be, Generally speaking, they must be Suitable, and only Subservient to the Landskip, to Enrich, or Animate it; Otherwise the Picture loses its Denomination, it becomes History, a Battel-piece, &c. or at least 'tis of an Equivocal kind. This sort of Painting is like Pastoral in Poetry; and of all the Landskip-Painters *Claude Lorrain* has the most Beautiful,

ful, and Pleasing Ideas; the most Rural, and of our own Times. *Titian* has a Style more Noble. So has *Nicolas Poussin*, and the Landskips of the Latter are usually Antique, and is seen by the Buildings, and Figures. *Gaspar's* Figures are Such, otherwise he has a Mixture of *Nicolas*, and *Claude*. *Salvator Rosa* has generally chosen to represent a sort of Wild, and Savage Nature; his Style is Great, and Noble; *Rubens* is pleasant, and loves to enrich his Landskips with certain Accidents of Nature, as Winds, a Rain-bow, Lightning, &c. All these Masters are Excellent in their Several Kinds, but I think *Poussin* has sometimes Err'd in the Figures he has put into his Landskips, as in two of those I have mention'd; the Man flying from the Serpent, and the Funeral of *Phocion*; the One an Accident, the Other a History: in Neither the Scene agrees with the Actors; for the Subjects in Both are Grave, Dreadful, or Solemn; but the Landskips are Gay, and Riant; Thus the Mind is distracted with contrary Sentiments; One cannot have the Delight which a Beautiful Representation of the Countrey naturally gives, when one sees at the Same time what awakens Other kind of Thoughts; as one is interrupted in those Serious Reflections by the Gayety, and Beauty of the Landskip. Besides the Figures are too considerable for Landskips, as the Landskips are if the Pictures are to be consider'd as Historical. Let the Figures, or the Landskip be apparently Principal; but two contending Powers of Equal Consideration

in

in a Picture, as well as in a State, will create Disturbance, and Confusion.

There is a Set of eight large Prints of *Poussin's* Landfkips, amongst which are the two I have been speaking of, and the Pictures are There said to be in the Gallery of the *Louvre*. 'Tis not unusual for a Master to repeat his Works: *Poussin* may perhaps have done it in These Instances, as well as in some Others.

*Ditto.*

The Sacraments; in which there is much Variety, as to their Manner; Some of them have at first Sight a great Air of Copies, Others are much better Painted. None of them are well Colour'd, tho' Some better than Others; without doubt they were Raw at first: They are in General Laboriously done. But what makes amends for all their Defects is, they are finely Thought, and the Expression throughout Admirable; in which respects I think they are better than those the Regent has, and consequently are preferable to His, whatever Disadvantage they may Otherwise have in the Comparifon.

The Baptifm has no good *Clair-Obscure*, but is remarkable for the Expressions of Surprise, and Devotion upon the Sight of the Dove.

The Communion, or *Lectifternium*, has excellent Airs of Heads, and Actions; but has more of the Air of a Copy than any of them, tho' 'tis undoubtedly not fo.

That of Marriage; and

That of Extreme Uction, are chiefly remarkable for the fine Airs.

That



That of Confirmation is best Painted of them all; there is a Bold Pencil seen, and better Colouring than in any other of them.

Here is a Copy of the *Nozze Aldobrandi* *Ditto.* also done by *Poussin*, but 'tis ill Colour'd, nor are the Airs well observ'd.

An Indifferent Copy of the *Joconda* of *Leonardo da Vinci* which the King of *France* has, but said Here to be an Original. I have seen another of these Copies at *Brussels*.

*The Palace Savelli.*

This was the most ancient Family in *Rome*, *Horace* calls it ancient. Extinct about two Years ago.

Over the Gate on the inside is a Fight of Lyons, and a Man combating a Tyger; of a fine Style.

An Antique *Bas-Relief*.

*The Palace Colonna.*

The Gallery for the Structure, Elegance, and Antique Pillars, the most Magnificent, and most Famous in *Rome*.

A Pest, about a Yard long, and not quite so much high: Finely Colour'd, and Painted. My Father has a finish'd Drawing (Original) of the Principal Groupe. *Poussin.*

Several other Pictures of Good Masters.

*Claude Lorraine, Gaspar Poussin, &c.*

*The Church of St. Carlo Catinari.*

The first Altar on the Right-hand of the Marquis *Costaguti* has the Annunciation by *Lanfranco*. My Father has the Drawing.

*The*

*The Church of St. Gregorio.*

*Annibale.*

The Bishop at Prayers. (*St. Gregory.*) The Duke of *Devonshire* has the Drawing.

Palazzo Spada.

*In the Gallery.*

*An. del Sarto.*

The Salutation of *SS. Mary and Elizabeth*, a Finish'd Sketch, the same Design as that Painted in the *Scalzo* in *Florence*, only This is in Colours, about a Yard long.

*Guido.*

Cardinal *Belardino Spada*; Whole-length, Sitting. The *Clair-Obscure* in Perfection; the Face is Evidently the Principal, the Light descends gradually, and sweetly spreads it self throughout; for all is Light, and Gay; but with such due Gradations, that all is Harmony, and very Strong. The Face has a prodigious Relief, tho' upon a Broad Light Ground, a Curtain of a Laky Colour which *Guido* greatly delighted in. The Flesh is Warm, and the Colouring Clean, and Transparent. No Hair is seen, he has a Red Cap, and the Drapery Exquisitely Painted, 'tis a Cardinal's Summer Dress, Crimfon Sattin, and the Rochet shows the Silk under it wonderfully well. The Cardinal sits at a Table with a Pen in his Hand, and his t'other Hand falling in his Lap: his Face turn'd from his Writing, and what Shadow it has is on the Broad side. This Picture is much talk'd of, and with good reason.

*Guercino.*

The Death of *Dido*, she is fallen on the Ground, and the Sword comes above a Yard through

*Signed by J. G. J.*

through her Body ; the Expression is something Savage, and *Outré*, but withal very touching ; the Picture is bigger than the Life. 'Tis in a Strong, Black manner, as almost all His are ; particularly the St. *Petronella* at St. *Peters*. In this Picture is a Man dress'd like one of the *Swisses* of the Pope's Guard.

The Statue of *Pompey* as big again as the Antique. Life, holding a Globe in One hand, and the Other stretch'd out as making a Speech ; 'tis Excellent ; and moreover, 'tis the very Statue at the foot of which *Julius Cæsar* fell, and is the Only one in *Rome* of this Great Man, and found in the time of *Julius III.* in the Ruins of the place *Plutarch* has describ'd.

*On the House call'd il Maschera d'Oro, and that of Belloni*

Is painted the Rape of the *Sabins* (of part Polidore. of which my Father has two several Drawings) pretty well preserv'd, except that part of the Wall is broke just under the Window. There was another Story which is now quite ruin'd ; 'twas divided from this by the *Cato* (painted as a *Bronze*, of which my Lord *Somers* had the Drawing.) Here is also the famous Frizes of the *Apollo*, and *Niobe*, and the *Mutius Scævola* (of which last I think my Father has the Drawing, Capital) but as they are almost gone, part is plaister'd over again, I cannot be very positive 'tis the Same. These were painted on the Outside Walls in *Chiaro-scuro*. The Houses are not Contiguous, but Opposite to each other.

Villa Palombara, heretofore the Villa of Mecænas.

The fine Trunk of *Apollo* the same as that of Black stone in the Gallery *Farnese*. Lately dug up. As big as the Life.

Palace *Ottoboni*.

In the Chancellery is a Bust in Touch-stone of *Vespasian*; very Fine, and *Hercules Farnese*, 1½ foot; Antiquè: Admirable!

Nothing else Here; whether Statues, or Pictures very considerable.

*St. Marino; in the Dome.*

*Guercino.*

Flaying *St. Barthol.* one of his Best.

*In the Forum Nervæ.*

Is a long *Bas-relief* of the Works of *Minerva*, exceeding fine, but much damag'd; 'tis in the *Admiranda* from 35, to 41 inclusive.

*Santo Paolo decollato alle 3 Fontane.*

*Guido.*

*St. Peter* with his Head downwards, remarkable particularly for the Swing the Figure has; and withall for those other Circumstances Natural to a Body in that Uneasy Attitude. These together with the Darknes of the Picture give it a fine Expression. This was done when *Guido* was Young; and struggling for Reputation against *Caravaggio* who then bore down all before him; infomuch that

that *Guido* had Thoughts of leaving Painting, and of applying himself to Buy, and Sell Pictures, and Drawings, which at That time was grown to be a Trade of considerable Advantage, not only in *Rome*, but in *France*, *Holland*, and *England*. *Felsina Pittr.* tom. 2. 21.

### The V A T I C A N.

When I enter'd the Gates of *Rome* I found my self at the utmost of my Wishes, as to the Places I was to see in this World; the *Vatican* is That to *Rome*, which *Rome* is to all the World besides.

For Here are the Most, and the most Celebrated Works of *Raffaele*, the *Apollo* of Painting. Here it may be said was *Raffaele's* Painting-Room: Here he Began at his first coming to *Rome*, and Here he was employ'd at the time of his Death, and in all the intermediate time, whatever other Works of his were going forward Elsewhere.

Those Apartments call'd *le Logie di Raffaele*, are a *Suite* of Four Rooms, Beginning with the Hall of *Constantine*, and Ending with that call'd the Chamber of the *Signature*. These have been describ'd by *Vasari*, *Filibien*, and others, but especially by *Bellori*, who has been very Particular, and to my certain Knowledge very Exact, for I read him upon the Spot, and compar'd his Description with the Things themselves, which therefore sav'd me the Pains of taking Notes, as I should

otherwise have done, His Book being to me instead of Such, so far as it goes; by the help of which therefore I shall describe these Celebrated Works in my Own way.

The *Vatican* is a Vast Palace, and very Irregular: Part of it is very Ancient, Other part Built, or Repair'd in Later Times: Much of the Furniture that was there in the Days of *Julius II.* and *Leo X.* remains still. There are Paintings by several of the Old Masters, and Some by *Raffaele*, or his Scholars, besides those in the Rooms I am about to speak of.

One mounts up to these by a Stair-Case which is Circular; the Stairs are of Brick, and of so Easy an Ascent, that a Horse might almost Gallop up. These Apartments are Three Stories high, and even with the open Gallery, where are the Paintings call'd *Raffaele's Bible*, of which I shall speak in their turn.

The \* Pope has chang'd his Residence for about 12 Years past; and probably this Palace will not be the Habitation of future Popes, it being neither so Commodious, nor in so good an Air as *Monte Cavallo*, where he now resides. I was surpriz'd to find the Painters, and Lovers seem to have forsaken this Place as well as the Pope; for tho' I was here about 20 times, and often staid Long, I never saw any Creature (besides the Servant that let me into the Lodgings, and always attended me) but Once a Painter that was making a Wretched Copy of the Battel of *Constantine*.

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\* This was writ before the Death of *Clement XI.*

The Rooms are well Shap'd, and the Ceilings of a good Height, the Hall of *Constantine* is the Largest, and has the Highest Ceiling: This also is by much the Lightest, for the rest are Dark, all Three pretty Near, or probably Exactly of the Same Dimensions, but the Windows (on the Inside at least) jet out from the Room with Seats round them, as if they were so many small Apartments. These Windows are divided into Little parts with Thick Frames, and those Divisions Glaz'd with little Quarrels (as I think they use to call those small Pieces of Glass in Old-fashion'd Windows.) One of the Ceilings, That of the Chamber of the *Signature*, (I am not certain whether there are more of them So) is divided into Rounds, and Squares by a like Frame, Thick, and standing off from the Superficies as the Rafter of a Cottage cover'd only a-top with the Floor of the Room over Head, from whence the Hint was undoubtedly taken for these sort of Ceilings, commonly seen in Old Noble Buildings.

All the Paintings in these Apartments are not of *Raffaele*: the Chamber of the *Signature* had been Begun by Others, but what They had done was Now Demolish'd by the Pope's Order, Except a Part of the Ceiling which *Raffaele* Preserv'd. The Hall of *Constantine* was Painted after his Death by *Giulio Romano*, and *Francisco Penni*, call'd *il Fattore di Raffaele*, tho' by the Designs which were made by their Great Master, for the Principal Pictures There, if not for the Whole Work :

And These, and Others of his Disciples painted the Little Histories, and Ornaments, and probably Assisted in the Large Pictures in the Rooms that were finish'd in his Life-time.

*Raffaele* was employ'd in this Work immediately upon his coming to *Rome*. In what Year That was, I am not certain. But there is \* a Letter of His extant, Dated from Thence in 1508, (He was then 25 Years Old) and he Dy'd in 1520; so that he was at least 12 Years about These Works: tho' he did many Others also in That time, as well in Architecture, as in Painting.

On the sides of the three Rooms are the Large Pictures, which with a sort of Frame, or Ornament in Old-fashion'd Work us'd in that time, and is a little upon a *Gothick* Taste, reach up to the Ceiling, and down to about the height of a Tall Man; the rest to the Ground is Divided by *Cariatides* in a Brown Colour, between which are little Histories, as *Bas-Reliefs* painted in *Clair-Obscure* upon a Yellowish Ground, which resembles Drawings upon that Colour'd Paper Heighten'd, only they are Larger, for the Figures (as I remember) are about two Foot long.

In the Hall of *Constantine* the large Pictures are at a greater height, so that I could not reach the bottom of them till I got up many Steps of a Machine which is There for That purpose, on which one sits Commodiously to

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\* *Felsina Pittrice*. P. 2. p. 45.



observe those parts of the Works which otherwise would be too remote from the Eye. And in This Room there is an Interval between the Large Pictures, and the Friezes and Ornaments underneath.

Nor are these Principal Pictures in the several Rooms of a Like Form, or Dimension, some are Larger than Others; most of them Arch'd a-top, and some being over Windows, and coming down on each side make a Shape accordingly.

The Different Positions of these Works make a like Difference in the Advantage of Seeing them; Some are seen in a Good Light, but That is only in the Hall of *Constantine*; All the other three Rooms are too Dark, and even of those Pictures that are the Best seen, the Ends are more obscur'd than the Middle, the Rest are seen, Some with Windows glaring in your Eyes, and which you cannot Always, or Wholly remedy, and Some are in such Dark places that they must needs have been painted by Candle-light, or the Windows Were not as they Are Now.

The Colouring in General is Blackish, and Disagreeable; whether 'twas so at First, or Chang'd by Time; but in This, as in Other Matters there is a Difference: Some are better, and more Agreeable than Others.

There is Another considerable Circumstance which makes these Famous Works appear with Less Advantage than Otherwise they would have done, and that is a General want of Harmony, not only in the Pictures themselves,

but in the whole Rooms, being too much Crowded; the Lesser Works Embarass the Greater, which would have shewn themselves Better had there been no Other; and the Eye bounded, and kept to These by Frames that had only serv'd for that purpose, and not such as to Allure, or Distract it.

The Painting is all *Fresco*, and allowing for That Difference, and the different Times in which they were done one may have an Idea of the Merit of the Pictures done by *Raffaele* himself, by comparing them with those of Him at *Hampton-Court*: Here is that Greatness of Style, those Noble Attitudes, Airs of Heads, and even the like Pencil, and Colouring; Only These are not so Gay, and Pleasing; which is Partly Owing to the Colouring it self, and Partly to Circumstances I have been remarking; the want of Harmony, the Disadvantageous Positions, the Darknes, and not a Little to the *Gothick* Old-fashion'd Place, and That Heighten'd by its being Uninhabited, and Unfrequented, which together with the Rest spreads a sort of Melancholy Air throughout, Especially in the Rooms painted by *Raffaele* Himself, which (as I said) want Light extremely.

As to their Preservation, besides what Time has done, they have receiv'd no Great Injury. And what Has happen'd is so well Repair'd, that 'tis not Perceiv'd without one Looks for it with Care.

The Room first Painted was the Chamber of the *Signature*.

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The General Design of the Paintings of This Room is to display the Power of the Human Mind, capable by the Divine Assistance, Ordinary, or Extraordinary, to attain the Noblest Sciences, Divinity, Philosophy, (Moral, and Natural) Civil Law, and Poetry, which are represented in the Four Principal Pictures, and to which the Lesser Ones Severally have relation, and they help to Explain them.

It cannot be doubted but that not Only This General Design was Given Him, but that *Raffaele* was Assisted in the Conduct of it: And considering the Time, Place, and Subject, 'tis exceeding Probable he was More under Direction than Painters commonly are; and more than would have been Necessary to Him in most Other Cases. Nor was This Assistance, or Direction Impos'd upon him Altogether, He Himself Desir'd it, at Least Some of it. He apply'd himself to Painting from his Infancy; and so Diligently as not to leave Time for so much Reading as in such Subjects as These was Necessary. A Friend of mine has seen (in the Hands of *Cav. Pozzo* at *Rome*, about 25 Years ago) an Original Letter of *Raffaele* to *Ariosto*, the Business of which was to desire his Help in the Picture of Theology, as to the Characters of the Persons that were to be introduc'd, their Countreys, or whatever Other Particularities related to them in order to represent Them severally as Perfectly as possible, and as they Ought to be represented.

But Whoever Assisted him, to Execute Such Works as These are, requir'd as Great a Man as Any of Them. I desire it may be Remember'd, and Observ'd, that in the Remarks I have taken the Liberty to make upon these Celebrated Pictures I apply my self chiefly to the way of Thinking in them, which how far it is *Raffaele's*, or Whose it is, is Uncertain in many Cases; consequently in Those, we know not Who is Applauded, or Combat-ed. But if That part which one may Reasonably judge to be His in these Works, be compar'd with What 'tis Probable He is Not Accountable for, I believe it will be found that a Greater share of Glory, and Less of Blame, will belong to Him than to his Assistants, and Directors.

Nor is it Always the Man that answers to the Idea which is Commonly annex'd to the Name of *Raffaele* that I Censure when I Criticise the Works of That Great Painter. *Connoisseurs* are not sufficiently Careful to Distinguish between the Times, and Kinds of Work of a Master. We have a great Idea of *Mich. Angelo* (for example) but so great a one does not belong to him when 20, as at 50, or when he Painted, as when he cut a Statue: That Great Idea which we have of him from his Best Works must not be carry'd along with us Throughout, and apply'd to All he did. He is so many Different Men in these Different Views; and you may Attack *M. Angelo*, without Attacking the Great Master. Thus if when I was speaking of the *Galatea* in the *Lungara*,

(pag. 123.) I had said that That Figure was too Little for That place, I had Criticised *Raffaele* indeed, but Another *Raffaele* than when he painted the Cartons; so much had those few Years that Interven'd Chang'd the Man. And I should have been Justify'd in my Censure by the Authority of *Mich. Angelo* who said the same thing, (would to God I could say it as He did!) When He, with all *Rome*, came to see that Picture when 'twas first Open'd, He only drew that fine Head of the Faunus upon the Wall so much Bigger than the Life. Which Language *Raffaele* understood so well, as it put a Stop to his Labours There.

This Account of That Matter I have heard since I wrote That, which was Then the Only Reason I knew to have been given for the Bare Walls in the Remaining part of That Room (as it Now is, tho' 'twas formerly more open to the Air) and This being Probably the Best, I have taken This Opportunity to insert it: Both however do Justice to *Raffaele* as a Modest Man; and Both might have been True Reasons whether he gave any more than One of them to the Publick, or Not.

I must premise One thing more concerning My Remarks on these Pictures, which is That as *Raffaele* wanted the Assistance of Those that had More Learning than Himself in the Painting of them, so do I in Considering them. I pretend therefore to give Only Some Hints which Others Better qualify'd may please to make Use of (if they find them of Any) towards a more Accurate Examination of these Celebrated Works. Our

Our Writers differ upon the Question as to the Picture *Raffaele* Began withal: *Vasari*, and after Him *Filibien*, and Others; say it was, That call'd the School of *Athens*. But I rather believe *Bellori*, who makes it to be That of Theology; or to speak more Justly, I rather believe my Own Eyes; for there is an Apparent difference in the Style, and Manner of Painting of This, compar'd with That, and all the Rest: The Glory, and Ornaments are Heighten'd with Gold, which was the way of the Old Painters; and there is a Regularity, and Stiffness in the Disposition of the Figures, and which also favours of *Gothicism*, and is more than is to be found in any of the Other Pictures, as indeed the whole is in a Style Inferior to what he did Afterwards, as shall be farther shewn presently.

The General Thought of This, as of other Great Pictures in this Chamber is, Here is the Principal of the Science, with a number of the most remarkable Professors of it. This moreover is a kind of Local System of the Christian Religion; and in That respect, and because the Principal Figures are so vastly Superior in Dignity to all the others, as is also the Subject itself, it might have been the Noblest of all those in the *Vatican*, if it had not been done 'till about the time he painted the Cartons which are at *Hampton-Court*, or even if this had been deferr'd some time longer: 'tis however a very magnificent one.

The Eternal Father is represented as presiding over the Universe: This is not quite a  
Half

Half Figure, plac'd Fore-right upon the top of an Arch which is over the *Christ*, and in which are several Cherubims, very Regularly plac'd, and all Alike Regularly form'd: He holds a Globe in his Left-hand, and with his Right is giving the Benediction. The Vicegerency of the Son appears manifestly, and That as exercis'd with great Benignity; his Head reclines a little, and with Open Arms he seems ready to receive the Supplications of all Mankind: But his setting his Foot (something rais'd) upon a Cloud, and just as it were upon the Holy Dove, has something *Choquing*, and that Representation of the Third Person of the Trinity does not strike the Eye in Such a manner as might have been expected, and So as in any degree to express the Equality; nor does it even extend its Rays farther than to make a Small Circle; but being near the Fathers, and Doctors of the Church, which are just under on each side, there was a Fine Opportunity to express his Sacred Operations on their Minds; nevertheless *Raffaele* seems not to have had any Thought like This, for even the Four Gospels which are yet Nearer, Two on each side, represented by as many Books held up by Boy-Angels, These partake not at all of the Rays sent forth by the Holy Spirit as here represented.

On the Right hand of the *Christ* is the blessed Virgin in an Adoring, Supplicating Posture, and addressing herself wholly to Him; The Mediatorship seems to belong to her, as the Regency does to her Son; but very little regard

gard is shewn to the Father by any of the Orders of Angels, (of both kinds) Saints, or Men, the First in Clouds on each side of the Upper part of the Picture, the Second Order on like Clouds on each side about the Middle; One of the Old, and one of the New Testament Alternately; and the Others on Steps at the Bottom, on each side of an Altar on which is the Consecrated Host.

All these three Rows of Figures of Angels, Saints and Men are plac'd Archwise, and that not only as each end is Higher than the Middle, as in the two Uppermost, or Lower, as in that on the Base of the Picture, so that This Last has an Arch'd form, and the other two make Arches inverted; but the Extremities are nearer the Eye than where these Rows are discontinued by the three Persons of the Trinity, and the Altar on which is the Host, All which are perpendicularly one under the other through the Middle of the Picture; that is, these three Rows are so many Semicircles plac'd Horizontally; seen in Perspective, and cut in the Middle by a Perpendicular.

On the Left hand of the Son of God is seated St. *John Baptist*. I cannot imagine why that Preheminece is here given to him, who is equally Conspicuously plac'd with the Virgin-Mother: if the strange Regularity which is seen in this Picture must be continued throughout (for the Virgin, the *Christ*, and this Saint, make the Base of a Triangle which the Father compleates) one would have thought St. *Peter* should have been prefer'd, but he is remov'd  
to



to the very Extremity of the Picture in the row of Saints of both Testaments, and is seated next to *Adam*, He to *St. John* the Evangelist, &c. as *St. Paul* is in the extremity on the Other side next to *Abraham*, &c. only This Preference is given to *St. Peter*, he is on the Right side; but as I said as Remote as possible from the Principal Group in the Centre.

The Doctrines of the Trinity, Incarnation, and Mediatorship, being thus express'd, that of the Crucifixion of our Lord is noted by the Wounds appearing in his Body, the Glorification of which implies his Resurrection; and the Saints on the Clouds a Future State. There remains only the Eucharistical Presence in the Church to compleat the System, which according to Their Doctrine of Transubstantiation, is express'd by the Host in the Golden *Ostensorio* on the Altar.

The lower Order of Figures consists of Divines, and others; of which the four Fathers of the *Latin* Church, two on each side of the Altar are the Chief; the rest are Ecclesiasticks, and some Lay-men, in various Attitudes, Contemplating, Writing, Dictating, Discoursing, and two or three adoring the Host.

Amongst those of this Lower Order is *Dante* the Poet, *Bellori* says He is plac'd with the Divines, as having in his Poem describ'd Hell, Purgatory, and Heaven. *Don Quevedo* had he been Then, might as well have had a place there as He if This was his Title to it. The truth of the matter I believe was; Here are several Figures, Laymen, as  
well

well as Ecclesiasticks, and Without any Name, or Particular Character, as well as With such, *Dante's* Face, he being a Favourite Writer, is put to one of These. Thus, but not Otherwise is *Raffaele* to be justify'd in this Affair.

I wish I could as Easily get over Another Objection to this Picture, and that is with relation to the Management of the Light. The Holy Trinity is here represented, the Three Persons severally, Each of them surrounded with his Own peculiar Glory; but they receive no Light from Thence Themselves, nor do they communicate Any to the Other Figures in the Picture, not even to the most Contiguous; All partake of the Common Day-Light just as if none of that Brightness had proceeded from those Sacred Persons.

'Tis very *Choquing* to see a Figure all in Glory, and Another just by it shadow'd on That side, which is Nearest to it, and a great many Others all around not in the least Influenced by such Splendor. There is indeed Three severall Figures so Irradiated, and it may be Thought that had this Light been made to have had its Natural Effect, it would have created a Confusion in the Picture, and such as would have been a Greater Evil than what was avoided by so doing: If This were the Case 'twas certainly well judg'd to make it as it is, it would be Then a Beauty, not a Fault. But I believe with a much Lesser Licence than is Here taken, the Light might have been spread as Advantagiously upon All the Figures as it Now is, and have proceeded from that part

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from

from whence it would Naturally come: nay I will venture to say farther, that it would Thus have had a Better Effect than it Now has; besides that it would have given a greater Dignity to These Representations.

The Three Persons of the Trinity are All Near each other, and would have made One United Light; and These Figures being Painted with Tender Shadows only, and their Common Glory Diffus'd on Each Side, and Below, Diminishing gradually as the Objects on which it struck were Remov'd from It towards the Extremities of the Picture would have had a Lovely Effect; especially since the Subordinate Figures have that Semicircular Form, and are so Plac'd as has been Noted; for Thus not only That Light would have gone off, as I said towards the Outsides of the Picture, but all those Figures which in those Semicircles are Behind the Perpendicular, or in the Middle, would have been in Full Light indeed, but That Weaken'd by the Distance as They Severally have, and so as to make a Fine piece of Aerial Perspective. This also would have Detach'd the Principal Figures from all the Rest, and have occasion'd a fine Subordination in the Whole, and with That a most Beautiful Harmony. What I have Advanc'd will be better comprehended by considering It together with the Print.

Tho' this Picture is commonly call'd the Dispute of the Sacrament, Here is no appearance of any such thing; the Divines and Others are employ'd as Men of their several Characters

Characters must be suppos'd to be if there was no Controversy intended to be represented.

The Doctrine of the Real Presence is of so Sublime a Nature, and indeed the highest Stretch that ever was made by Man in the Affair of Religion, that 'tis no wonder if *Raffaele* has had so much regard to it as to represent many of these People greatly concern'd about it. But it cannot be thought he would have done it Himself, or have been directed by Others to have admitted the thing to be Disputable, or to suppose that any of the Personages Here introduc'd ever Doubted of the Truth of this Doctrine; Nor were the Opposers of it at That time Considerable enough to be Thus taken notice of by the Court of *Rome*; for This Picture was done some Years before the Reformation was begun by *Luther*, who appear'd not 'till in the Pontificate of *Leo X.* the Successor of *Julius II.* in whose time this was Painted.

This therefore was never intended by *Raffaele* when he design'd this Picture; but a Sense put upon it afterwards when that Controversy made a great Noise by Those who consider'd not the Circumstances of the Time when 'twas done: *Vasari* gave the Hint by fancying there was a Dispute; and the Sacrament being There That was suppos'd to be the Occasion of it.

The Business of this Picture is to set forth the great Articles and Mysteries of Religion; and to excite Sentiments of Piety, and Devotion; and this it does by Clear, Noble, and Lively

Lively Representations, and by Expressions Just, and Strong; and all with that Grace and Nobleness of Style peculiar to *Raffaele*, but in what degree I have observed already.

The next Picture in Dignity, and which *Vasari* says was First done, is that call'd the School of *Athens*. 'Tis indeed a very Magnificent one; but this Magnificence is purely Humane, as that of the Other is of a more Sublime kind. The Thought of *Raffaele*, as Obvious as it is, has been Shamefully mistaken by *Vasari*, who has imagin'd it to be the Agreement of Philosophy and Astrology, with Divinity; and that there were Evangelists, and Angels, and I know not what, which he describes with great Pomp, and Applause. *Thomasyn* who has Retouch'd the Plate done by *Giorgio Mantovano* has given a formal Account of it, as of *St. Paul* disputing with the *Epicureans* and *Stoicks*; and has put Glories about the Heads of *Plato*, and *Aristotle*, supposing these Figures to be Apostles. This is an Addition of his Own, for 'twas not in the Plate Originally, as there is no such thing in the Picture; which is evidently that of Philosophy, Moral, and Natural, represented by the Teachers, and Learners of those Sciences, in Attitudes, and Employments to express their several Characters; and where Assistance could be had from Medals, Intagliaes, Statues, or Busts, there *Raffaele* has given us the Resemblances of the Persons; for the rest he has imagin'd them, or put the Faces of Other Persons then living, as of his Friend and Patron

*Bramante* for *Archimedes*, of the Dukes of *Urbino*, and *Mantua* for Scholars; at least so 'tis said, he has brought Himself in as one of the Latter sort, and amongst the Mathematicians, and very Modestly in the very Extremity of the Picture.

*Raffaele* was the best qualified of any Man in the World for this Work, so far as it was giving the Portraits, (or what were to be consider'd as such) of an Assembly of Men who have done the Greatest Honour to our Species as Rational Beings; for no Man in That time, or any Other since the Decay of the Arts as they were possessed by the Ancients, could express that Dignity, Wisdom, and Solidity as he did; and he Thought as finely as any of Them in Subjects within his reach: But as he was not a Man of much Learning, if he committed Faults in Those where he was out of his Depth, the Blame ought to be plac'd to Their Account under whose Direction he was, or who Ought to have Assisted him.

Next the Base of the Picture is a Pavement, whence arise four Steps, upon which is rais'd a Magnificent Building, consisting of three Arches one behind another like Scenes: Just Under the hithermost of which Arches, and in the Middle of the Picture, stand *Plato*, and *Aristotle*; and on each side of them their Disciples; only on the Right, (*Plato's* side) is *Socrates* Reasoning with *Alcibiades*, and two, or three Others attending. On the Second Step, and a little to the Left of the Picture, but very Conspicuous sits *Diogenes*, and one

Figure

Figure is juſt by him Mounting from that Step to the next as going to thoſe above, Another is Deſcending. On the Pavement below, and on the Right ſide is *Pythagoras* with his Diſciples, a large *Groupe* that reaches to the middle of the Picture; Another leſſer *Groupe* of Figures is on the other ſide, where is *Archimedes*, with his Compaſſes forming a Figure on a Tablet on the Ground, *Zoroaſtres*, and another, He with the Terreſtrial, the Other with the Celeſtial Globe: Theſe alſo have their Diſciples.

The Statues of *Apollo*, and *Minerva*, and the *Bas-reliefs* which are ſeen in the Building, &c. Illuſtrate, and Explain the Subject of the Picture, as they refer to Moral Philoſophy, Arts, and Sciences.

*Plato* was always eſteem'd by the Chriſtians as one whoſe Notions agree with Theirs; more than thoſe of any other of the Heathens as to Divine Things; and he has the Principal Place; *Ariſtotle* has the Next being Then; and for ſome Ages in the greateſt Eſteem. *Socrates* is a Beautiful Character, and is nobly Employ'd in Reclaiming a Fine Gentleman, and conducting him into the Paths of Virtue; and he is Juſtly plac'd very Conſpicuouſly. *Pythagoras* alſo is where he Ought, and with proper Dignity. As *Diogenes* is well known, he is plac'd in full View; and with equal Judgment *Raffaele* has flung him upon the Steps. His Dreſs, and Air is moreover very *Cynical*. The Looks, and Behaviour of the Diſciples of *Archimedes* ſhew the Wonders, and Demon-

strations of the Mathematicks, for they seem to Admire, but to be Satisfy'd. The Mysterious, and Surprizing Doctrines of *Pythagoras* are seen by the great Thoughtfulness of those that attend to him; Even the Manner of the Reasoning of *Socrates* is Express'd; he holds the Fore-finger of his Left-hand between that, and the Thumb of his Right, and seems as if he was saying, You grant me This, and This; and *Plato* points to Heaven, which shews his Character. An Old Decrepid Man with a Staff comes in on one side at the Extremity of the Picture on the top of the Steps, as a Child appears at the other end below, in a Man's Arms, to shew that none are too Old, or too Young to Learn.

These, and perhaps many More, (besides those comprehended in the General Character of these Works already given, and which every one knows must be found in what *Raffaele* did) are the Beauties of this Picture. I wish I could here finish my Remarks upon it, or go on in the same way; but something also must be said on the Other hand: That the Books throughout are of the Modern Form, not Rolls, except in one Instance, is of no great Consequence, tho' 'tis Wrong; the Ancients having no such. Nor is it to be esteem'd a Fault either in *Raffaele*, or those that Directed him that *Zoroastres* is represented as a King, 'twas the Opinion of that Time: Neither do I object against his having a Terrestrial Globe, 'tis a sort of Liberty, but being a Man of General Knowledge, as well as the Restorer of the

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the Sect of the *Magians*, (tho' That was his Chief Character) he might be introduc'd to assist in representing those two great Branches of Learning, Astronomy, and Geography. By the way I will observe that *Raffaele* once intended Him that holds the Other Globe for *Zoroastres*; for my Father has his Study for That, and some other Figures in this Picture, and he has given some Touches for a Radial Crown on his Head, but resolv'd on the Cap.

My great Objection is, that here is no Notice taken of the *Epicureans*, and the *Stoicks*, two such very considerable Sects in Philosophy. Here are about Threescore Figures, of which but Seven only are Principal ones: *Plato, Aristotle, Socrates, Diogenes, Pythagoras, Zoroastres*, and *Archimedes*; or if you please let *Alcibiades* make an Eighth, for the great part he has in Expressing Moral Philosophy, the Chief of the two Branches of which the Whole consists: All the rest are Disciples only, and without any particular Character: Here was Room, and Opportunity to represent those two great Sects, and to do this farther Justice to them; to shew the Real Doctrine of *Epicurus*, and the Beauty of it; and what is truly Excellent in that of the *Stoicks*. *Epicurus* might have been seen, not Gorman-dizing, or Drunk; but Greatly Delighted with his Roots, and Cold Water: And *Cato*, as *Lucan* has describ'd him

*Bearing his Arms in his Own Patient Hand*

would have made a Noble Figure, with *Labie-*

*nus* asking him to enquire of the Oracle what should be the Fate of the Republick; which Story Monsieur St. *Euremont* prefers to any thing in *Homer*, or *Virgil*. This great Stoick's Answer is too long for me to insert, and perhaps 'twould be too much a Digression, Beautiful as it is; I will however venture to give the Words of the Poet at the Conclusion of it as I find them translated by Mr. *Row*.

*So spake the Hero; and to keep his Word,  
Nor Ammon, nor his Oracle explor'd;  
But left the Crowd at Freedom to believe,  
And take such Answers as the Priest should  
give.*

After Divinity, which is to teach us the Knowledge of the Supreme Good, and provides for our Happiness, not only Here, but throughout our whole Existence, that is for Endless Ages; and Philosophy, which is to Regulate our Passions, and Inlarge our Understandings in the Present State, and so to promote our Happiness Here: After These comes Poetry, whose Business it is to Improve that Happiness, to add Delight to Instruction, and to Impregnate our Minds with the most Noble, and Beautiful Images, and so to advance us into a State above that of Common Men, as the Other Sciences raise us above Brutes.

And This she does by a Well-govern'd Liberty of Invention, by the Elevation of her Thoughts, and by a Style too Florid for Prose. All the Images Divinity furnishes us with ought to be Esteem'd True, whether they Seem to  
be

be So, or No : Those of History should be True, and Probable. Poetry, with an Appearance of Truth, lifts our Imaginations Above it; as its Language must be more Musical than Common Speech, but so Like Nature as to hide the Art. And as Here Bombast is to be Avoided, the Thoughts ought no more to have it than the Words; that is, tho' they are Bold, they must not be Extravagant.

*Tho' Deep, yet Clear, tho' Gentle, yet not  
Dull,*

*Strong without Rage, without o'er-flow-  
ing Full.* Denham.

This Picture (as several Others in these Apartments) is of an Ill Shape, Arch'd a-top, and Over, and on each side of a Window; and 'tis therefore Disadvantageously plac'd with respect to the Light, which strikes not on It, but on the Eye: That is dazzled, and perplexed with a Bright Sky, when it ought to be in Repose; and the Picture is in the Dark.

*Apollo* sits just in the Middle upon *Parnassus*, with the Sacred Spring flowing out at his Feet, and under a Tuft of Laurel Trees; the like Trees are at each Side of the Picture; Two of the Muses are Sitting, One on either Side of the God, the rest are Standing behind, Three on his Right, and Four on his Left-hand: In the remaining part the Poets are plac'd, Some on the same Line on Both sides of *Apollo*, and the Muses, the rest descending to the Base of the Picture, Some Equal with, and Others Below the top of the Window.

The Subject of This Picture being Different from the rest in This Room, occasions a fine Variety, and *Contrast*. The Divinity-Picture has its Figures in Heaven, and on Clouds, as well as on Earth, and these are God, (the Father, and Son) with Angels, Saints, Men, &c. That of Philosophy has a Magnificent Building for the Scene of its Figures, who are Grave as the Other, but not so Awful, and Sublime. This has a Hill, a Fountain, and Trees, and is Peopled with a Fictitious Deity, and Other Imaginary Beings, as well as with Poets their Creators, and who are Eternally Creating more such Non-Entities.

I wish however that This Difference in the Subject had been farther consider'd than it Is; and that all Here had been Graceful, Light, and Gay; whereas the General Tinct of Colour, and the Figures of this Picture are no More so than in the Others; on the contrary, they are rather Less, and consequently Less Agreeable, which is by no means the Character of Poetry, or of the Persons in This Picture.

And as in the Former Philosophy is Imperfectly represented, in This Poetry is so, the Epic, and Lyric, and perhaps some Other kinds of Writers in Poetry have Here their Representatives; but either the Dramatic Poets are Not here, or what is as bad, they are not Known to be so. I have seen several Accounts of the Names which are judg'd to belong to each Figure, and which agree tolerably well with each Other; but none of them have those of

*Æschylus,*

*Æschylus, Sophocles, Euripides, Menander, Terence,* and others who had a better Title to a place Here than several of those that are suppos'd to have that Honour; Possibly as These Accounts are for the Most part Conjectures only they may be Mistakes, and *Raffaele* might have intended the Figures to whom the Names are assign'd to represent Others; but as there is nothing to denote Who is meant, the Picture says only there was a *Homer*, a *Virgil*, and such Others as are Apparently here; and that there were Several more; without saying Who, or What they were. It is only saying that Poetry consists of the Epic, Lyric, &c. Which whoever should have said, and no More must be confess'd to have spoken very Inaccurately, and to have given a very Confus'd Account of the Thing, how Beautiful soever the Language, or Elocution might have been.

Of those Poets that are known, One has her Name Written, This is *Sappho*, and who might have been denoted without that Expedient; and with great Advantage to the Picture; she might have had a fine Expression of a Lover in Despair for her *Phaon*; whereas here she is a Tame Figure without Any Character, but what her Name, and the Instrument she holds in her Hand gives her.

The rest of These we know by their being Portraits, or by certain Circumstances, as *Homer* is Singing his own Immortal Verses, and a Young Man writing them down, which shows the History of their being Collected  
into

into a Book from Scatter'd Pieces; *Virgil* is *Dante's* Guide, for which we have this Modern's Own Authority: *Horace* seems Listening to, and Admiring *Homer*, and *Pindar*; in regard no doubt to the fine Ode, and Epistle he has left in Praise of those two Poets.

As *Horace* is only known by the Regard he has to *Pindar*, tho' he might have been Otherwise Indicated, and Better, *Pindar* is known by the Regard Others have to him, not by any Particularity which his Character demanded; 'tis a Figure that would have serv'd better for one of less Force, and Fire than he was remarkable for.

*Homer* is very Conspicuous, as he ought to be, and so as to put one in mind of what (as I remember) Mr. *Addison* said of him, that he Seem'd to look Down upon the rest of Mankind as a Species Below him: But *Virgil* does not make that Appearance which the place he holds amongst the Poets requires. He may however have the Consolation of observing that even *Apollo*, which upon all accounts ought to have been a Noble Figure, is a very Indifferent one, and indifferently Employ'd; he is playing upon a Violin, and seems in Raptures upon hearing it, but very little regard is had to him by any of the Poets, only *Virgil* seems to direct *Dante* to attend. *Bellori* says he has heard This Instrument was put into the Hands of the God to complement a Musician at that time much Esteem'd; admitting this to be true, I fear the Excuse is not Sufficient.

The Place in which *Apollo* fits is indeed the Proper one, the Middle of the Picture, and the most Conspicuous; but he is not Sufficiently distinguish'd from the Muses as he Might have been by Standing, in an Attitude as some of the Antique Statues represent him. Nor is there a due Distance observ'd by the Poets, They make a Part of This Groupe, which ought to have been distinguish'd by being kept Intire.

The Print of *Marc Antonio* was doubtless made Since this Picture, and perhaps some Years; whether from some Former Design, or that This was afterwards Corrected by *Raffa-  
ele*, is hard to determine, tho' *Bellori* is of the First Opinion: But Some of the Faults of the Picture are not in the Print; particularly *Apollo* Here has his Lyre, and that Groupe is detach'd from the Poets. The Print is indeed an Excellent one, and Worthy of the Esteem it has, because of the Fine Airs, and Attitudes one sees in it, which also must be said of the Picture. Nevertheless the Other Defects in That, which I have taken the Liberty to mention are far from being repair'd in This; Poetry is not Truly represented, there are fewer Poets Here than in the Painting; and Those Left out are some of the Best Figures There; and very Considerable ones: But some Boys are Added, flying in the Air, every one of them with a Laurel Crown in each Hand; I suppose to express the Bounty, and Goodness of *Apollo* ready to bestow Rewards on Future Poets; for all Here are Already supply'd with such.

I can-

I cannot pass by an Instance of *Vasari's* Carelessness, and Luxuriant manner of Writing, nor forbear thereupon observing with what Caution one ought to read This, and indeed all *Italian* Authors in general on these sort of Subjects. He says (describing this Picture) that there are an Infinity of Boys in the Air — I will give you the whole Passage: *Nella facciata dunque di verso Belvedere doue è il monte Parnaso, & il fonte di Elicona, fece intorno a quel monte una selua ombrosissima di lauri; ne quali si conosce per la loro verdezza quasi il tremolare delle foglie per l'aure dolcissime; & nella aria una infinità di Amori ignudi con bellissime arie di viso che colgono rami di lauro, & ne fanno ghirlande, & quelle spargano, & gettano per il monte.* Whereas instead of this sweet shady Grove, there are only three little Tufts of Trees, one on each Side, and the other in the Middle, widely detach'd, and not one Boy in the Picture; in the Print indeed there are Five.

Amongst the other Differences, This Print has not *Raffaele's* Picture: In the Painting 'tis with *Homer, Virgil, and Dante*, who *Groupe* with those Muses that are on the Right-hand of *Apollo*.

*Bellori* takes it that *Raffaele* personates Himself, and that he had a Right to be there, as having very early done something in Poetry: Or to quit my own Prose for this Writer's Poetick Style, *e ben qui degnamente è collocato in Parnaso, ove da primi anni gustò l'acque*



*l'acque del fonte Ippocrene, è fù dalle Grazie, è dalle Muse nutrito.*

Whatever has been written by *Raffaele*, very Little is Known, whether Publish'd, or in Manuscript: All that I have heard of is Four Letters, and a Sonnet; Two of these Letters are All that is Publish'd, One by Count *Malvasia* in \* *Felsina Pittrice*, and the Other by † *Bellori*. This last has no Date, but by One of the MS. Letters (and of which I shall give an Extract at the end of my Remarks on the Works of this Master in these Apartments) it appears 'twas written about the Year 1514. Here is a Third; and the Other Letter of him is That I mention'd p. 199. written to *Ariosto*. The Sonnet is This:

*Un pensier dolce erimembrare, e ....  
di quello a salto, ma piu grauo el danno  
del partir, chio restai, como quei cano  
d mar per so lastella sel uer odo.*

*Or lingua di parlar di fogli el nodo,  
a dir, di questo inusitato ingano,  
chamor mi fece per mio grauo afano;  
ma lui piu ne ringratio, e lei ne lodo.*

*Lora Sestera che locaso, un sole  
aveua fatto, e laltro surse in locho  
ati piu da far fati che parole  
maio restai pur vinto ai mio gran focho  
che mi tormenta che doue lon sole  
desiar di parlar piu riman siocho.*

\* P. 2. p. 45.

† Descrizione delle Immagini dipinte da Raffaele, &c. p. 100.

It ought to be consider'd that this is but a Sketch of a Sonnet, not a Finish'd Poem; 'tis written on a Drawing of *Raffaele*, a (first Thought for two or three Figures with a Pen) and seems to have been done at the same time when the Pen was in his Hand, and his Imagination full of the Accident he here mentions. The Drawing is in the Collection of the Honourable Mr. *Bruce*, and is indisputably an Original. And that this Sonnet is also of him is as little to be doubted; for besides what is noted just now, and the Corrections I shall mention presently, the Characters, and Spelling agree with Others that are of Him.

The last Word of the first Line is torn off; the Words *Sesta* in the ninth, and *fati* in the eleventh Lines, were *nera* and *patto*, but alter'd with the same Pen; the Pointing and Spelling are exactly as in the Original. Which if Incorrect let it be imputed partly to the Haste in which it seems to have been written, and partly to the Manner of That Age: But because This may have made it something Unintelligible, I got the Assistance of Mr. *Rolli*, who reads it Thus:

*Un pensier dolce è Rimembrare, e godo  
di quell' Assalto, ma più provo il Danno  
del partir,\* ch'io restai come quei ch'anno  
in mar perso la stella, se il Ver odo.*

\* Perchè.

*Or lingua di parlar disciogli il nodo,  
a dir di questo inusitato Inganno.  
che Amor mi fece per mio grave affanno:  
ma lui più ne ringrazio, e Lei ne Lodo.*

*L'ora*

*L'ora sesta era, che l'occafò un Sole  
aveva fatto, e l'altro forse in loco  
atto più da far Fatti; che Parole:  
Ma io restai pur vinto † al mio gran foco † dal.  
che mi tormenta: \* chè dove l'Uom suole \* Perchè,  
desiar di parlar; più riman foco.*

*Sweet Remembrance! Hour of Bliss  
When we met, but Now the more  
I Mourn, as when the Sailor is  
Star-less, distant far from Shore.*

*Now Tongue, tho' 'tis with Grief, relate  
How Love deceiv'd me of my Joy;  
Display the Unaccustom'd Cheat,  
But Praise the Nymph, and Thank the Boy.*

*It was when the declining Sun  
Beheld Another Sun arise;  
And There where Actions should be done,  
No Talking, only with the Eyes.*

*But I tormented by the Fire  
That burnt within, was overcome:  
Thus when to speak we Most desire  
The More we find we must be Dumb.*

Divinity, Philosophy and Poetry, Enrich,  
and Adorn the Mind of Man, but the Welfare  
of Society is not sufficiently provided for, if  
the Precepts These teach relating to it are not  
Explain'd, and Enforc'd by Positive Human  
Laws: Here is Another Noble Science which  
therefore remains to be represented in this A-  
partment; 'tis done on the side of the Room  
opposite

opposite to that where the *Parnassus* is painted, and in a Picture of the Same Form. In the upper part of this Picture is Prudence, Temperance, and Fortitude, properly represented by Figures as usual. These Virtues, tho' necessary to every Private Man that would be Just, and the best Security against Injustice, are here chiefly intended to represent the Qualifications of good Legislators, and Magistrates. On the Right side of the Picture is Pope *Greg. X.* giving the Decretals, together with his Benediction to a Lawyer, kneeling, Others standing by: To this Pope *Raffaele* has given the Face of his then Patron *Julius II.* who is accompany'd by several Cardinals; Here are the Portraits of *John* Cardinal of *Medicis*; (afterwards *Leo X.*) *Anthony* Cardinal *del Monte*, *Alexander* Cardinal *Farnese*, (afterwards *Paul III.*) On the Left side of the Picture is the Emperor *Justinian* delivering the Code to *Trebonius*, who is on his Knees; Others in the Habit of Lawyers assisting.

We Artists know very well how great a share Other People have in our Works, which nevertheless our Cotemporaries, and Posterity Consider, and Descant upon as purely our Own. 'Tis exceeding Probable that This was *Raffaele's* Case, Here Especially; but the Subject would have Admitted, and indeed Required a Nobler Picture than This: Prudence, Temperance, and Fortitude, might have presided as Here; but if instead of these particular Histories which make a very Restrain'd, and Imperfect Representation of the Science

here to be treated, there had been the Founders of Empires as to their Civil Government, those that have collected scatter'd Savages into Societies, or given Laws to Kingdoms or Cities; If here had been *Moses*, *Confucius*, *Romulus*, *Numa*, *Solon*, *Lycurgus*, and such renown'd Benefactors to Mankind; not without *Justinian*, and if *Raffaele*'s Directors had pleas'd *Gregory IX*, and some particular famous Lawyers in their Habits. If this Picture had been Thus manag'd I take upon me to say it would have done more Justice to the Science, and to *Raffaele*, and might have Completed the Portraits, or Remembrances of the Great Men to be Commemorated in this Apartment.

The Liberty with which I treat these Celebrated Works will (I doubt not) be Severely Censur'd by Some; I desire therefore it may be consider'd whether, whilst I oppose *Raffaele*, or Those under whose Direction he was, whoever They were, I have not on My side That which is a Sufficient Support, though the Whole World were on the Other, that is, Reason. And I desire it may be Further observ'd, that as I said at my Entrance into these Apartments I might Criticize these Works without touching *Raffaele*, I may do so without opposing the General Opinion as to their Excellence. What has been so much Admir'd in them is the Fine Airs, and Attitudes, the Great Style of Painting, and Drawing, and in Some parts the Colouring, the Artful Management of the *Clair-Obscure*, and such Particulars

lars which I do little more than Touch upon, but Admire for the most part as much as Any one: But the Manner of Thinking, as Important a Circumstance as it is, has not been So much Consider'd, and 'tis That which I chiefly concern my self with: It being I think sufficient to give a General Idea of the Rest as I have done, for to be Particular in Remarks in Those would be Tedious, and of little Use, and That to a very Few only.

If my Remarks are just These are Excellent Pictures of Human Figures, tho' not as Representations of Philosophy, Poetry, &c. They have Parts Exceeding Fine, but Those put together are not so.

These Inequalities must not be wonder'd at in the Works of Men, the Greatest have had them: There is One very remarkable Instance of This in *Shakespear*, a Man as Great as *Rafaele* in his Way, and like him in some Other Respects: What I mean is in his Second Part of *King Henry IV. Act. 2. Sc. 3. Harry Peir- cy's* Widow is Dissuading his Father *Northumberland* from Engaging in an Affair he was then upon.

*Oh yet for Heaven's sake go not to these Wars.  
The Time was (Father) when you broke your Word,  
When you were more endear'd to it than now,  
When your Own Peirce, when my Heart-dear Harry  
Threw many a Northward Look to see his Father  
Bring up his Powers; but he did Long in vain.  
Who then persuaded you to stay at home?  
There were two Honours lost, Yours, and your Son's.  
For Yours may Heav'nly Glory brighten it:*

*For His it stuck upon him as the Sun  
In the Grey Vault of Heaven. —*

What Beauties are Here! And yet within the compass of three or four Lines is a Flat Contradiction. This may be Expounded into Sense by Those that Resolve to have it so, as is frequently done in Other Cases, but So Any thing may be Good, or Bad at Pleasure.

In the four Rounds in the Ceiling of this Room are Painted Figures representing the Sciences treated more at large in the Sides of the Room; These are accompany'd with Little Pictures in the Angles, still referring to the same Grand Subjects; some are Histories, and some Allegorical.

The like is done in the small Pictures in *Clair-Obscure*, that are between the *Cariatides* under the large Works on the Sides of the Room, and which little Pictures are all of *Polydore*, or other Disciples of *Raffaele*.

The General Design of the Pictures of This Chamber is to do Honour to Human Nature: That of those in the rest of these Apartments terminates in a Complement to the Papacy, not without Some that are Personal, especially to the Popes, in whose Pontificates these Works were done.

In the Chamber next to that of the *Signature* is painted the *Heliodorus*, and the Miracle of *Bolsenna* finish'd in 1512, *Julius II.* then being in the Chair; and the *Attila*, and Delivery of *St. Peter* finish'd A<sup>o</sup>. 1514, in the time of his Successor *Leo X.*

The Picture call'd the *Heliodorus* is a Delicate Complement to the then Pope, who valued himself as having by his Arms driven his Enemies out of the Patrimony of *St. Peter*; and is properly rather the Picture of what He had done in That Affair, than of the driving *Heliodorus* out of the Temple. The Language of this Picture is like that of an *Opera*, and the highest of that kind, a Song; which being stripp'd of its Musical, and Poetical Ornaments, the plain Sense lies in a very narrow compass, compar'd with its Beautiful Amplifications. What this Picture says is in short no more than this; That the Holy Father drove out of the Ecclesiastical Patrimony his Sacrilegious Enemies, as the Angels of God drove *Heliodorus* out of the Temple which he had wickedly pillaged in the Days of *Onias*, a very Holy High Priest.

Thus understood, this excellent Picture is not liable to an Objection which every one will be apt to make, for you see the High Priest at his Devotion before the Altar; *Heliodorus* is driven out by a Horse-man, and two Young Men Miraculously sent by God, as the Story is finely told in 2 *Maccab. iii.* and on one side of the Picture the Pope is brought in sitting in his Chair born on Men's Shoulders in their Modern Habits. Here is indeed a Mixture of Ideas widely different, and of Things, and Persons that never could be Together, but with the Reading I have given to this Picture, instead of an Objection you have a Beauty; no Other Picture that could have  
been



been made to Complement the Pope on this Occasion, no particular Action, or Victory of His, tho' painted by a greater Hand than that of *Raffaele* (were That possible) could have done it so Effectually, and so Delicately as This.

The Architecture of this Picture has a Scene-like Regularity, as in the School of *Athens*; but the Story is admirably told, and particularly whereas the History says the two Young Men stood by *Heliodorus*, one on each side Scourging him. *Raffaele* has made a Noble Improvement; He has not only avoided putting these two Figures Regularly one on each side of the Sacrilegious Enemy of God, this was very Judicious as a Painter, but these Angelick Figures are Suspended in the Air in a Swift Motion towards him, Nevertheless without Wings: This Thought is truly Sublime. The Pope's Attitude, and the Air of his Head is extremely proper to the Sense I have given this Picture; he seems Bold, Fierce, and Menacing.

The Miracle of *Bolsenna* in the Diocese of *Oruieto*, a City of *Tuscany*, follows next. This Picture is painted Over, and on each side of one of the Windows in this Room, and so is of the same Form as those in the other Rooms over like Windows, some of which have been already describ'd. The Story is, that in, or about the Year 1264. in the Pontificate of *Urban IV.* a Priest celebrating Mass in the Church of *St. Christina* in *Bolsenna* having consecrated the Host, doubted of the Transubstantiation,

stantiation, whereupon Blood spirted out of the Wafer as he held it in his Hand, in Memory of which was instituted the Annual Feast of *Corpus Domini*.

Over the Window is the Incredulous Priest performing the Sacred Office, and Convinc'd by the Miracle, with the Assistants, and Spectators There, and on One side; and on the Other is Pope *Julius II.* on his Knees with his Hands join'd, Devoutly intent upon the Sacrifice of the Mass, and attended by two Cardinals; and as many Prelates in like Devout Attitudes, together with several Officers of the Holy See, all Portraits.

*Raffaele* has here taken the utmost Liberty allow'd to a Painter; I don't mean in inserting the Portraits of the Pope his Patron with those of other of his Contemporaries, instead of *Urban IV, &c.* That (as has been observ'd more than once) is allowable enough: But in bringing in the Pope at all; for the History, at least *Platina* who is my Author, says no such thing: However it gives a Dignity to the Picture, which would have been too Plain had the Story been Nakedly related; and 'tis a Double Complement to the People Thus introduced, as being a Commemoration of Them to Posterity, and that with a Character of Faith, and Piety.

A late Anonymous *French* Author (but who is said to be the *Abbè de Bosse*) in his *Reflexions Critiques sur la Poesie, & sur la Peinture*, speaking of this Picture upon occasion of the Colouring of *Raffaele*, (for this by the

the way is said to be the best Colour'd of any of These) observes very Ingeniously upon the Different and Just Expressions to be seen here. The Priest, his Assistants, and the *Swisses* of the Pope as they are all mov'd, they are mov'd in Character; but I must take leave to say I think he has *encheri* upon the Pope. This Writer, *Part II. p. 46.* says, “ *Jules regarde*  
 “ *bien le miracle avec attention, mais il n'en*  
 “ *paroît pas beaucoup ému. Le Peintre*  
 “ *suppose qu'il fut trop persuadé de la pre-*  
 “ *sence réelle, pour être surpris des événe-*  
 “ *mens les plus miraculeux qui pussent arri-*  
 “ *ver sur une hostie consacrée. On ne scau-*  
 “ *roit caractériser le chef visible de l'Eglise,*  
 “ *introduit dans un semblable événement par*  
 “ *une expression plus noble, & plus conve-*  
 “ *nable.*

I hope this was not *Raffaele's* Thought. Surely the same Expression that would have been proper at an Ordinary Mass, is not so on so Extraordinary an Incident; nor is it inconsistent with the Character of the Head of the Church to be greatly affected on such an Occasion. I believe the Truth is, *Raffaele* when he resolv'd to insert This Portrait took it from the Life as he saw it, without those Sentiments which the Pope would have had if he had seen such a Miracle, and either would not give himself the Trouble, or did not think it necessary to Invent suitable Expressions; or perhaps did not enough Consider it. What I have here said is upon the Supposition that the Picture is as this Author has represented

it, but I confess I do not remember whether 'tis so, or not.

*Attila* King of the *Huns* having ravag'd great part of *Italy*, with vast Cruelty was on his way to *Rome* in the time of *Valentinian* the Emperor, *Leo the Great*, call'd also *St. Leo*, being then Bishop of *Rome*, about the middle of the the fifth Century. To stop his March, the Distress'd Emperor could think of no better Expedient than to send the Pope, Ecclesiastically attended; He by the Awful Sanctity of his Appearance, by his Prayers to God, or his Rhetorick with the Enemy, was to try to do That which the Dejected Prince could not hope to do by Arms. They met; and whilst the Pope was Speaking, the Barbarous King was terrified by the Apparition of two Horse-men (suppos'd to be *St. Peter* and *St. Paul* says *Platina*) who with drawn Swords in their Hands threaten'd Death to him if he obey'd not the Pontiff: Thus terrified he desisted from his intended Enterprize, and march'd into *Pannonia*.

This Story is the Subject of the Picture on the side of the Room opposite to the *Heliodorus*, and is admirably told by *Raffaele*. He has made the two Apostles in the Air threatening the King, not Furioufly, but with great Dignity, and as Commanding, and being Assured of Regard. They are not Horse-men as the Story is; Such Figures, unless in Little, would have clogg'd, and embarass'd the Picture too much; and if in Little, they would not have had the Noble Appearance they now have.

have. As they were seen by the King Only, the Difficulty was to exprefs That Circumstance in the Picture, and *Raffaele* has done it by supposing the Action in that Instant when *Attila* first Saw, and was Terrified by the Apparition; and before any Other present, had observ'd it long enough to look up also, as All would naturally do when they saw him in that Confusion from something above; many of them have not so much as seen that first Disorder. The Saint, and those with him exprefs great Tranquillity, and Firmness of Mind, as if Assured of Success. Here are several *Ritrattoes*, particularly that of *Leo X.* the then present Pope, which serves for his Predecessor *St. Leo*: and the Habits of the Court of *Rome* are Modern, not such as when the Event happen'd.

To exprefs the Ravages of these Barbarous Invaders, a Town on Fire is far in the *Lontanezza* on that Side they are on, and from whence they seem to have march'd.

There is a Print which I believe was done from a former Design of this Story, for 'tis very nearly the same, except on that Side where is the Pope, and His People; and which I take notice of chiefly to shew how much better the Picture is Thought than this Design was: For Here the Pope appears coming at a great distance; consequently the Figures are very Small, and seem less considerable than the part they have in the Story requires. Those Figures moreover that are in That side of the Picture, and which are of the Army of *Attila*, see

see the Apparition above, or seem as if they did, whereby a Material Circumstance of the Story is lost.

It remains that I give an account of the other large Work in this Apartment. 'Tis the Story of the Delivery of St. *Peter* out of Prison, and alludes to that of *Leo X.* who was made Prisoner (being then Cardinal Legate) at the Battel of *Ravenna*, but escap'd by Flight that very Day Twelve-month on which he was advanc'd to the Papacy.

This Picture being much spoken of upon account of the Particularity, and Variety of its Lights, I shall consider That Circumstance as Largely as I think the Nature of it will require, and must therefore be the more Exact in the Description of the Picture it self.

'Tis over a Window, and (as the rest of those in these Apartments that are so) of an Odd Shape; what That is has been said heretofore. Over this Window is the Prison, which does not appear to consist of any more than One Room, the Walls of which are very thick, and continue the Perpendicular Line of the Window 'till they end in an Arch a-top, very near the greater Arch of the Out-line of the Picture; which Room is seen into through a large Iron Grate, which reaches from Side to Side, and from the Top to the Bottom. The Walls I spoke of stand upon about half a dozen Steps, which however are only seen on each side of the Window, That going something higher than those Steps.

In this Picture are two several distinct Actions, *St. Peter* is in the Prison Sitting, and almost Lying on the Ground, with two Soldiers Standing on each side of him; the Angel seems to awaken, and invite him forth, Four Soldiers are on the Outside, on the Steps on the Left-hand as you look on the Picture, Two of them see the Apparition in the Prison, and are frighted; One wakes another Soldier, the fourth Sleeps yet. On the Other side, the Apostle is with the Angel escap'd from the Prison, and on the top of the Steps; on which Two other Soldiers are asleep.

This Second Action, though not the most conspicuous, is I think the Finest; the Angel and Apostle have a vast Grace, and Dignity, which in the Prison they have not, especially the *St. Peter*, who looks too like a Common Malefactor.

Here is indeed Four Lights in this Picture. Two from the two several Angels, One from the Moon on the Left side, and the other from a Torch which one of the Soldiers on This side holds in his Hand; but All these operate not in All Places. The Principal Action in the Prison receives Light from the Angel Only, so does the Secondary Action: neither of these could have any Benefit from the Moon, or the Torch, nor from each other, the Prison Walls interposing. The Soldiers might partake of all; though in truth the Moon being not above four or five Days old, and something Clouded too, could afford very little any where.

I will

I will not take upon me to say whether All these Lights, and the Reflexions throughout are duly plac'd of an exact Strength, and with their just Tincts; of which there must be a great, and beautiful Variety: But admitting them to be so, (as we have the Judgment of *Raffaele*, and the General Approbation to justify such a Presumption) This is incontestably the Finest Night-Piece in the World, I mean consider'd merely as Such. In the Famous Nativity of *Correggio* the Light from the *Bambino* is marvellously Bright, and finely Diffus'd, and indeed many of the *Flemish* Masters, particularly *Rembrandt* have gone as far as Art could go in the Fine, and Surprizing Management of Lights; but I never remember to have seen such an Amazing Effect from the Principal one, together with such a Variety of Others, as Here. Those great Masters owe their Fame in this Particular chiefly to the Unity of Light, surrounded by Darknes; Here all is Night, but all Shines; with such a due Subordination however, that One does not hurt Another, or torment the Eye in the least, which at ease can consider the Whole; and every Part; and not at Ease only, but with Delight.

Had *Raffaele* done This only to show his Art in the Management of the *Clair-Obscure*, had it been a pure *Jeu d'Esprit*, in Painting it had been much less considerable; but This moreover contributes vastly to the Expression, That fierce Flash of Light given by the  
 Angel



Angel in the Centre of the Picture, together with the Horror of a Prison strikes forcibly upon the Imagination: The Iron Grate thro' which those Figures appear is plac'd there very Artfully, it immediately gives you the Idea of a Jail, and those Dark Lines cutting the Brightness behind into so many small parts gives a Flickering, and a Dazzle that nothing Else could possibly have done. And though it must be confess'd the Angel with the Apostle Deliver'd breaks the Unity of the Action, yet one cannot with this Picture was without this Fault; it is Enrich'd by it, and you have one of the Finest Pictures in the World of two Figures as it were slung into a spare Corner of This; for these two Figures are exquisite: Nor are they without their farther Use; the Mind is something reliev'd from the Concern 'tis in upon seeing the Abject Condition of the Apostle in Chains: Here he is seen as we should Wish him; at Liberty, and under the Conduct, and Protection of his Heavenly Guide.

I have nothing farther to observe upon this Picture, but that *Raffaele* has painted the Angel as such Luminous Beings should be painted; and *Bellori's* Words are so fine, they are so much a better Description of this Figure than any I can give of my Own, that I will transcribe them: *L' Angelico Spirito, in Lucida veste di gloria, scintillante da ogni canto, irradiando la prigionia, risulge, e trapare in se stesso composto di aria, e di luce senza mortal peso.*

In

In the Ceiling of this Room amongst several Boys, little Stories, and Grotesque Ornaments, done by some of the Painters which wrought here before the coming of *Raffaele*, is painted by him four Scripture Stories corresponding to these larger Works on the Sides of the Room. Over the *Heliodorus* is God appearing to *Moses* in the Burning Bush, promising Deliverance to his People. Over the *Attila* is *Noah* saved from the Deluge. Over the Miracle of the Mass is the Sacrifice of *Abraham*; and *Jacob's* Dream is over the Delivery of *St. Peter*. These are painted as so many pieces of Tapistry fix'd to the Ceiling, and are not inferior in Excellency to the other Pictures here.

The Four large Pictures of the next Chamber are the Justification of *Leo III.* and the Coronation of *Charlemain* by the same Pope; the *Incendio di Borgo*, or the Miraculous Extinguishing a Fire at *Rome*, and the Victory over the *Sarazens* at the Port of *Ostia* by *Leo IV.*

The Story of the first of these is, that this *Leo*, a most Excellent Man, being accused by Malicious Enemies of certain Crimes, *Charlemaine* then at *Rome* requir'd an Account from the Prelates, and Clergy, of the Life and Manners of the Pope; These insisted on the Privilege of the Church, as being accountable Only to God, but certainly not to Lay-men; yet *Leo* voluntarily purged himself by Oath in the Presence of the Emperor, and the whole Assembly. This happen'd in the Year 800.

The

The true Taste of the Goodness of a Picture, as to the Invention, and Thought of it, is, Whether I have a better Idea of the Story from Thence, or from Reading it in a good Author: And I confess if I had read the Story before I saw the Picture, my Idea of it would have been Improv'd in Some Particulars; but as to the Main, and most Essential Parts, I should have suffer'd by it. The Zeal, Piety, Innocence, and Humility of the Good Pope; the Dignity of the Assembly, and the Effects of all these Circumstances upon the Minds of the People, are not So express'd in the Picture as to make me Better by the Sight of it, whatever Advantage I might receive from it upon other Accounts; for as it is of *Raffaele*, it is not without its Excellencies.

This is over a Window, and of the same Form as the rest that are so.

Of the Picture of the Coronation of *Charles the Great*, I remember nothing particularly remarkable; the Subject is Magnificent, and 'tis painted by *Raffaele*.

*Vasari* mistakes these two Stories; he says they are of *Francis I.* of *France*, not of a Prince 700 Years before him. 'Tis probable he was led into this Error by the Portraits of several Men of Note of that time inserted in these Stories; but that is so Usual, as well Elsewhere as in These Apartments, that I mention it rather as part of the Description I am upon, than as an Excuse for that Author, who tho' in many respects a very Valuable one, is not always to be rely'd on. The vast Variety,  
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and Multiplicity of Matter he was engag'd in, will however in some measure excuse him, tho' what I just now mention'd will not.

The Story of the next Picture is, that a Fire happening in *Rome*, and approaching the *Vatican*, was Miraculously Extinguish'd by the Pope (*Leo IV.*) by making the Sign of the Cross, and giving his Benediction.

*Raffaele* has taken the Point of Time in which the Principal Action was perform'd, that of the Pope; the Happy, and Astonishing Consequence of which does not appear, nor could be known by the Picture it self: And tho' This is as I said the Principal Action, and *St. Leo* the Principal Figure; and next to This the Fire is the Main Circumstance of the Story, yet This Figure is at a great Distance, and consequently he, and the Groupe that appears with him at a Window of his Palace are very Small; nor is much of the Fire seen, Some is indeed on both Sides of the Picture: But *Raffaele* has very Judiciously made the Figure of the Saint Considerable by many Others on the Fore-ground, and in the intermediate Space, addressing themselves towards Him, with great Faith, and Devotion, imploring his Assistance in this their Extremity; and the Calamity it self is seen more by the Distress of the People, Variously, and Finely express'd, than by the Flames themselves. In this *Raffaele* has follow'd the great Example of the Ancients, who fill'd their Work as little as possible with things Inanimate, but made out their Story by Human Figures where That could be done; tho'

tho' for the sake of That they took a liberty with Nature it self, making several People coming out of a House too little to hold One single Figure; and the like Seeming Absurdities. And this (as I have observ'd elsewhere) is a Sufficient, and the True Answer to the Objection every body makes to the Boat in the Carton at *Hampton-Court*.

Another Rule *Raffaele* has observ'd in this Picture is, that he has avoided much of the Horror he might have given it. His good-natur'd Genius delighted not in representing what would too much *choque* the Imagination. He has (as I said) shewn little of the Fire; he has fix'd the time to be that of Rest, for the People are apparently frightned out of their Sleep, and run abroad half naked some, and others wholly so; but 'tis broad Day-light, and after Sun-rising in the Morning. If he would have painted Horror he had a fine Occasion; he might have chosen the Darknes of the Night, and shewn the Pope at some Distance surrounded with Flames, and Smoak; from which Fire all the Light might have come, which would have had a Wonderful Effect; and made This Picture very different from all the rest in these Lodgings, which being Many that Variety was the more Necessary.

Here is indeed a difference from the Others; but 'tis a Good-natur'd one, and with that he has contented himself. He has shewn a great Variety of Humane Bodies; Men, Women, Children, Old, and Young, Robust, and Feeble; and in a great Variety of Attitudes, Va-

riously Affected, and Employ'd; and all this so as to give a Compleat Idea of the Vastness of the Distress, and consequently of the Greatness, and Importance of the Miracle.

Tho' it has been observ'd by Others, I must not omit One Circumstance artfully employ'd by *Raffaele*, and that is, To express how great this Fire was he has shewn there was a high Wind at that time; This appears by the Flying about of the Hair, and Drapery of the Figures; and besides the use of it already mention'd, it more animates the Picture; all appears in Motion, and in a Hurry.

The Naval Victory of the same Pope (S. *Leo IV.*) over the *Saracens* at the Port of *Ostia* is the Only Picture in this Room remaining to be spoken to.

That here must be a Navy, and Sea Port, the Pope attended by his Ecclesiasticks, and Prisoners brought by his Soldiers a Painter of Less Invention than *Raffaele* would have found; tho' none but he could have executed This as he has done; But to distinguish Such a Picture from what might Ordinarily be made, a Further Thought is necessary: The Character of that Pope, remarkable for his Piety, and Clemency; and the Greatness and Importance of the Victory ought also to be Express'd, and So as to Touch the Beholder strongly, and inspire him with such Sentiments as would arise upon reading a Well-written History, or Poem on the Subject. The good Pontiffe is with Hands, and Eyes lifted up to Heaven, Adoring, and Praising God for his

his Goodness in Delivering Him, and his People from his Cruel, and Barbarous Invaders. His Clemency does not appear unless it be inferr'd from his Piety; Prisoners are brought Naked, and Abject before him, of whom he takes no notice seeming intent upon his Devotion: Nor do the *Sarazens* appear to have been very Terrible Enemies: Those Diabolical Passions naturally arising in the Minds of Savage, and Barbarous Men in such a Circumstance as this; That Unconquerable Malice, Implacable Hatred, Innate Cruelty, and that Rage, and desire of Revenge which being Express'd, would have given a Lustre to the Victory, and made a fine *Contrast* with the Airs of Devotion in Some, and of Triumph in the Other Christians; These I think are not so pronounc'd as they ought; But *Raffaele* had no such Passions himself, and was better qualify'd, and dispos'd to express those of Another kind.

As in a History, or Poem, the Goodness of the Language, and the sweet Cadency, and Sonorousness of the Verse will not be sufficient if the Characters be not Just, Proper, and and Firmly pronounc'd, and the Story set in the most advantageous Light; So the Great Style of Painting, Beautiful Colouring, True Drawing, and a Free, Bold, or Delicate Pencil make a poor amends for the want of such an Essential, and Fundamental Quality of a Good Picture, as the Fine, and Just Thought. It may be Good in those Lesser Respects, but

That being wanting its true General Character must be that 'tis Not so.

If a Writer had said a small Company of Half Starv'd, Beggarly Rovers had invaded *Italy*; and having been Oppos'd, and Conquer'd by a Strong, Well-disciplin'd, and Numerous Army, the Pope return'd God Thanks; Such a Story, tho' told in Language the Finest one can conceive, would make little Impression on the Mind of the Reader; he would see nothing in it worth relating; he would not imagine the Devotion of the Pope was very Fervent on Such an Occasion; the Whole would appear very Languid: and if moreover he had Otherwise learn'd there was Other Material Circumstances in the Story, or that the Affair was much more Considerable than it was Represented, Such a Writer would be justly Blam'd, how well Qualified soever he was Otherwise.

I don't say that All this is Exactly the Case of the Picture of the Pope at *Ostia*; How far it is so, those that shall see it hereafter may be pleas'd to consider.

What Time *Raffaele* spent upon this last Chamber does not appear; that he finish'd the Second in 1514 has been said, and he died in 1520; but he only made Designs for, and just Began to paint in the Hall of *Constantine*, which was perfected several Years after the Death of *Raffaele* by *Julio Romano*, and *Gio. Francesco Penni* in the Pontificate of *Clement VII*. So that this Hall is not properly  
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of *Raffaele*: He made the Drawings indeed for Some, if not for All of the Pictures here; but they were not Intirely follow'd in the Execution, partly because in Those he had not descended to many Particulars necessary to be consider'd in a Finish'd Picture, and partly from a Liberty that Those took that Painted them.

The Hall of *Constantine* has That part of his History one would expect to find there: The four Great Pictures are the Celestial Vison, the Battel, his Baptism, and the Donation.

In the First, *Constantine* is making an Oration to his Soldiers; the Cross appearing in the Clouds, with the famous Words EN TOY-TΩ NIKA. Of this *Groupe* Monsieur *Flinck* of *Rotterdam* has the Drawing, and which is that which was sold for 100*l.* at Sir *Peter Lely's* Sale; I have spoke of it in its place. *Giulio* has added what is in the Clouds, and some less considerable Figures, particularly a Dwarf in one Corner of the Picture, who is with both his Hands putting on a rich Helmet. This is a *Ritratto* of one well known Then in the Court of *Rome*, and most Exquisitely Painted; but I had rather have seen such a Ludicrous Figure in a Picture whose Subject was of less Dignity, and Seriousness.

The Battel takes up the Side of the Room over-against the Windows. This Picture is something above thirty four Foot long, and fifteen Foot high, and the Bottom of it is near as many from the Floor. 'Tis Black, and Hard,

and without Great Masses in the *Clair-Ob-scure*, so that the *Tout-ensemble* is Unpleasant, and Confused. This *Bellori* says *Poussin* thought to be a Beauty in This Case; and 'tis certain that these Properties help to express the Hurry, and *Tintamarre* of a Battel, and to raise a sort of Disturbance in the Mind which should not be in Repose when 'tis employ'd on a like Subject. But whether that Disturbance should arise from such want of Harmony, or rather Purely from the Incidents, and Expressions in the Picture, is worth considering.

Not to mention an Infinity of fine Attitudes of Men, and Horses, what is peculiar to This Picture is admirably express'd. That 'tis a Victory, by the Assistance of Heaven, the Conqueror a Christian, the Enemy not So, and Drown'd in a River, All this is Wisely shown, and very Beautifully: As for the Circumstance of the Bridge breaking, whether by Accident, according to Some Historians, or as Others say that 'twas contriv'd by *Maxentius* that it should Break, tho' design'd by Him for the Destruction of *Constantine*, This no notice is taken of in the Picture; *Maxentius* is in the River, but whether he plung'd in, flying from the Conqueror, or tumbled off of the Bridge, is not seen: His Distress, and Fear is Admirably shewn, not only by the Air of his Head, (which also expresses an Absence of Piety, and Virtue,) and his whole Attitude, but he endeavours to gain the Shore, tho' he runs directly into the Danger he fled from, for he attempts to save himself

on

on that side where his Enemies are in Crowds pursuing, and ready to destroy him. Thus in This single Figure is finely drawn the Character of a Wicked, Mean-spirited Wretch, Confounded, Abandon'd by Heaven, and Earth, and knowing himself to be so, and on the Brink of utter Perdition. The contrary Character is seen in *Constantine*, and Exquisitely Express'd, particularly by three Angels hovering over him, and Combating for him; nor is any thing wanting in his Own Air, and Attitude, and in all about him to complete this Lovely Character. And to shew this was a Civil War, 'twas not thought enough to make every where the same Habits, and Arms; but a Father is taking up his Son slain in the Battel, and expressing Paternal Sentiments, which as none but a Father can Feel, none but a Father can sufficiently Conceive. This Incident is upon the Fore-Ground, very conspicuous, and finely imagin'd.

This Picture is indisputably the Foremost in the World in its Kind; when I am considering It, all Lesser Names of Battel-Painters appear Little indeed; and I imagine my self reading a Description of a Battel in *Homer*. The Drawing of it, and which is the most Capital one I believe in the World, I have said to be in the Magnificent Collection of Mr. *Crozat*.

The Baptism of *Constantine*, helps to make a fine Variety in these Works, and *Contrasts* admirably well with that last describ'd: There we see a great Emperor encompass'd with Victorious Troops, and in the height of Worldly Glo-

ry: Here humbly lifting himself a Soldier under the Banner of the Cross; Naked, Kneeling, and with a Meek Aspect receiving the Sign of Regeneration from the Hands of a Priest.

*Constantine* making a Present of the City of *Rome* to the Pope is painted over the Chimney, which is between the two Windows of this Hall, and opposite to the Battel.

This Donation being a sort of *Magna Charta* of the See of *Rome*, and the Story it self very Obscure, as being rather Traditional than Historical, and even at the time these Works were done Derided, Exploded, or Suspected, according as Mens Opinions happen'd to be concerning it, One would imagine that when it was to be told in This Manner, in This Place, and so declared to all the World, and transmitted to Posterity, a more particular Care would have been taken by those that had the Direction of this Affair.

Now the Story is told Here in this manner:

The Pope sits in a Magnificent Church, on a Seat advanc'd four Steps from the Pavement, and under a Canopy: The Emperor kneeling on one Knee on the next Step below the Pope, One Hand is on his Breast, with the Other he Offers a little Image representing *Rome*, which the Pope receives, and at the same time gives his Benediction; behind the Emperor kneel two Figures which seem to be Ecclesiasticks, behind those are two Lay-men Kneeling also, which probably are Officers of the City. The Emperor has a few Halberdiers, and the Pope three or four Ecclesiasticks attending; the

the rest of the Figures are chiefly People of no Distinction, Men, Women, and Children, a Lame Beggar, a Boy astride on a Dog, &c. and at a great distance at a Hole very high over the Altar appear several Musicians; These must be on the Out-side of the Church, and so far off as their Musick could give no great Pleasure, or Disturbance to the Company.

One might have imagin'd the Emperor should have been seated on his Throne with all the Ensigns of Royalty, and the Pope humbly receiving the Gift on his Knees. But if the Emperor was so Pious, and Meek, as to divest himself of his Majesty in the Presence of the Vicar of Christ, I can't see why those who had the Conduct of this Story should represent this great Transaction as done with so little Dignity, in the Presence of few other than Mob, and not without something Ludicrous, or Trifling; This debases the Story, and the Picture too.

And to make it still worse, some of the Habits are Modern, and Gothick, as particularly those of the Emperors Guards. The Military Habit was not much chang'd in *Constantine's* time from what it had been in the precedent Ages: But Here instead of the *Roman* Labels we see flash'd Breeches, and the rest of the Dress accordingly. The Robe of *Constantine* himself is indeed agreeable to the Civil Habit of that time, and the Pope's Mitre on his Head was probably put on with a View to the History, which says, when the Emperor presented him with a Rich Diadem he refused to wear it,

it, contenting himself with a plain Mitre only, as most suitable to his Character.

My Father has a Drawing of this whole Picture by *Battista Franco*, as he has Others of many Parts of the Works in these Rooms, several of them by *Raffaele* Himself. There are also Prints of most of them; I am told there is a complete Set of such in Hand at *Rome*, and near Finish'd.

Thus I have gone through all the Principal Pictures in these famous Apartments, remarking in particular on the Invention in each of them; the Expression, Composition, Drawing, Colouring, Painting, and those indispensable Properties in a Picture, Grace and Greatness, I spoke to in General, before I went into the *Detail* of these Works; as I also did of the Lesser Paintings here, whether Histories, or Ornaments, and of which I noted there are a great number: To have dwelt upon every one of these severally, or even to have mention'd them Catalogue-wise would have been Tedious (I believe) to a Reader; to Me it would have been Insufferably so, Excellent as they are; or even to have been more Particular in the Large ones. By what I have done however it will be easy to form an Idea of these Noble Apartments.

I will add that they have the Greatest Collection of the Works of the Greatest Painter in the World; but withal that they are not Altogether what one would naturally expect from the great Fame they have, and the Name they are Adorn'd with. *Raffaele* is seen Here indeed,

deed, but not So as to give a Just Idea of his Merit; nor do I believe That can be fully seen in any One Picture, or even in any One Palace, or Collection: But I believe there is a Palace where one may receive a Higher, a Juster, and a more Complete Idea of him than Here, or any where Else, and that is *Hampton-Court*.

The only Places besides these Two now in competition, where any Quantity of his Works are seen, or reputed to be so, are the Gallery in the *Vatican*, where is painted what is call'd the *Bible of Raffaele*; the *Longara*, or Little *Farnese*, which has the Story of *Cupid and Psyche*, with the Picture of the *Galatea*; and the Church of the *Pace*, where are the Sibyls, and the Prophets; the First of these tho' Design'd, is not Painted by *Raffaele*; the Second has very little of his Hand, and the whole is now in a manner lost, and spoil'd; and the Other is in a very Ill condition; and though it was as well preserv'd as either those in these Lodgings, or those at *Hampton-Court*, there could have been no Competition; the Subject, and especially the Number of Pictures, being by no means Equal.

There are two Single Pictures, in One, or Both of which Some may imagine may be found the Utmost Merit of *Raffaele*: These are the Holy Family, the Glory of the Royal Collection of *France*, and the Transfiguration of *San Piero in Montorio*. They are both in Oil, highly Finish'd, and of great Force; And These Advantages they have indeed over those  
Other

Other Works of him I have mention'd: But These are not what are the Characteristicks of *Raffaele*; in These he is not the Great Man; for Others have been much Superior to Him in the managing of Oil Colours, in Finishing, and in Force: Nor are These Properties in a Picture at all considerable, compar'd with those Other which Distinguish'd Him; and which only make Painting worthy our Esteem, and Admiracion. And as for Those, the Thought, the Expression, the Grace, and Dignity, nothing in These two Pictures, not even the Best of them, and when it was in its Perfection, is beyond what is seen in the Apartments I have describ'd, or at *Hampton-Court*. That there can be that Variety, and consequently that *Raffaele* can be so Fully seen, in Either, or Both of these Pictures, as even in One of those Collections will hardly be Suppos'd.

Let us then compare Those. And here it must be first of all consider'd, that of the sixteen Capital Pictures of the *Vatican*, the four in the Hall of *Constantine* must not be put into the Account, as being not of *Raffaele*, nor so much as conducted by him; nor is it known how much of them are even of his Designing. The Lesser Pictures, and Ornaments must also be set aside as being for the most part Executed, and some even Design'd by Other Hands. Besides being in *Chiaro Scuro*, only they are properly not Pictures, but a sort of Drawings. And as for those that are of *Raffaele*, they are too few and inconsiderable to weigh much in presence of the Greater Works.

There



There remains then but twelve Pictures to compare with the seven at *Hampton-Court*. Four of these are not Histories, but Allegorical Pictures, representing as many Sciences; which admitting them to be as free from Faults as you please, and to have all the Beauties their Subjects are Capable of, have the Disadvantage of being Incapable of that Force, and Energy of Thought, and Expression, as in such Histories as those at *Hampton-Court*. The other Eight are indeed Historical: but Generally speaking they are not Subjects of that Dignity as Those, nor consequently where *Raffaele* could possibly exert his Great, and Peculiar Talents to the Full, as is done in the Seven Pictures of this Noble Gallery.

And as the Subjects of the Pictures in the *Vatican* are not in Themselves so Advantageous to a Painter as those Other, They are moreover such as *Raffaele* was not so well Qualify'd for as Those, in which Learning was not so Necessary, but that Fine way of Thinking, and Strong, and Lively Imagination, in which he was so Eminently distinguish'd.

I am now arguing upon the Supposition of an Equality as to the Painter's part, and supposing *Raffaele* had been as much *Raffaele* in these Works as in the Cartons, which I deny. Those Latter are Better Painted, Colour'd, and Drawn; the Composition is Better, the Airs of the Head are more Exquisitely fine; there is more Grace, and Greatness spread throughout; in short they are Better Pictures, judging of them only as they are commonly judg'd of,  
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and without taking the Thought and Invention into the Account. For this I must appeal to the Pictures themselves Finally: But what I Now advance will appear Probable, and something More than barely So, by only considering that Those We have were painted Long After the Principal Ones in the *Vatican*; that is, Those in the Chamber of the *Signature*; and after Most, if not All the rest; They were painted towards the Close of *Raffaele's* Short Life, which was his Best Time. This will have the greater Weight with Those who know what Improvements he made as he advanc'd in Years, in which he was particularly remarkable.

It will be of no Consequence to say that Those which I prefer were made for Tapestries only, and that the Manner of Painting is adapted to the Purpose, that is, 'tis Slight, and not much Finish'd: For tho' This is True, it gives them no Disadvantage, compar'd with the Other which are not More Finish'd; Nor would it if they Were; since the Beauty of *Raffaele's* Painting does not consist in That; as 'tis a very Inconsiderable Circumstance in itself, and rather furnishes us with a Presumption to the Prejudice of a Picture, than in Favour of it.

But there is a Much more Material Circumstance remains yet to be spoken to in relation to the present Competition: The Pictures at *Hampton-Court*, (bating some very few Exceptions) are perfectly well Thought: Such Ideas are convey'd to our Minds, the Stories

are so told, as tho' we had Read, and Consider'd 'em a thousand times, we might go from these Pictures with Clearer, and Nobler Conceptions of those great Actions than ever we had before; not from any Defect in the Divine Writers, but because they are Writers, and because Words cannot convey such Ideas as Such a Pencil can. How those in the *Vatican* are in This Particular, and especially some of the Principal ones has been observ'd in this Discourse.

And to make the Difference still the greater 'tis further to be observ'd That if a Picture is so fix'd as to be Immoveable, as if 'tis painted on a Wall, or a Ceiling, 'tis such as it appears There, be it what it will in it self; If 'tis inseparably accompany'd with what is disadvantageous to it, 'tis Such as it is in That Circumstance whatever it might have been Otherwise. The Melancholy Air of the *Vatican*, the Darkness of the Room, and the terribly Disadvantageous position of Some of the Pictures (which has been noted heretofore) makes great Abatements in the Excellency of these Works; and the multitude of Little Pictures, and Ornaments painted about, and under the Capital ones is no inconsiderable addition to these Abatements, as embarassing the Eye, and drawing it off from attending to Those: Whereas at *Hampton-Court* all is just the contrary, all is *Riant*, all the Pictures are seen Well, and accompany'd to their Advantage Only; All is Perfection! Such Perfection as what is Humane is capable of.

If

If therefore in the Pictures at *Hampton-Court*, the Subjects themselves, the Turn given to them by the Painter, and the other Properties of a good Picture are preferable to those in the *Vatican*; *Raffaele* is better seen There than in the *Vatican*.

From whence, and from what has been said concerning the Other most Celebrated Works of this Great Master it will follow that he is Better seen at *Hampton-Court* than any where Else: That is, that There is the Utmost Perfection of the Art of Painting Now in the World, and probably the Utmost that ever Has been.

I know what a Disadvantage I am under in giving the Preference as I do; but I think I am supported by Reason, and Demonstration. What has been said of those in the *Vatican*, may be compared with what my Father has remark'd (tho' occasionally) upon the Cartons in his *Theory of Painting*: But finally I appeal to the Pictures themselves, tho' under different Prejudices; Some of them are in *Italy*, and have been famous upwards of 200 Years; the Others are in *England*, and were bury'd in Obscurity, almost Unheard of, Unthought of till after the Revolution; Which Circumstances, tho' they have not the least weight in the Merit of the Cause, will certainly have a great deal with a Majority of those that will pretend to Judge. Let such only be pleas'd to imagine the Cartons had remain'd always at *Rome*, and fix'd in some of the Principal Apartments of the *Vatican*; would they not have been then consider'd as the Last, and Best Works

Works of *Raffaele*, and Celebrated accordingly? Certainly they would. Of which (besides the Evidence arising upon their Intrinsic Excellence, and the Confession of All, even *Italians* Themselves that I have discours'd with on the Subject) the great regard which is there had even to the Tapestries made from them, is a sort of Demonstration.

After having said Thus much of the Works of *Raffaele*, I will lay hold of the Occasion, and insert Some Particulars relating to that Great Man, which either have not been yet made Publick, or are very little Known.

Mr. *Hugh Howard* has been so kind as to communicate to me a Letter, which Himself Copy'd from the Original then in the Hands of Cardinal *Albani*, since Pope: *Carlo Maratti* had Another Copy granted Him at the same time. The Letter was written by *Raffaele* to an Uncle of his *Simone di Battista di Ciarla* in *Urbino*, and was so much Esteem'd by the Cardinal, that he said he valu'd it Equally with those he receiv'd from the Greatest Princes. If it had not been for some Engagements Mr. *Howard* is under, the Publick would Now have had the Whole: However I am permitted to give an Extract from it.

Besides Civilities, Excuses for his Own not Writing, with Handsome Reproaches to his Uncle, for his Deficiency in That Matter, the Business of the Letter relates to his Marriage, and the Circumstances he was in Otherwise.

He thanks God he was yet Single, and believes Himself more in the Right in Refusing the Offers he had had, than his Uncle in Advising him to Marry. But goes on however with saying, that <sup>a</sup> *Sancta Maria in Portico* had profer'd him a Relation of His, who he had promis'd to take, with the Consent of his Uncle to whom he writes, and Another Uncle, a Priest. He speaks also of Other Proposals of This kind that were then upon the *Tapis*.

As to the Other Branch of the Letter, he says his Personal Estate in *Rome* amounts to <sup>b</sup> 3000 Ducats of Gold: That he has moreover <sup>c</sup> 50 Crowns of Gold *per Ann.* as Architect of *St. Peters*, and a Yearly Pension for Life of <sup>d</sup> 300 Ducats of Gold; besides being paid his Own Price for what he does: And that he had just began another <sup>e</sup> Room for the <sup>f</sup> Pope, for which he should have <sup>g</sup> 1200 Ducats of Gold. After all which he says, “ *Si che Carriss<sup>mo</sup>. Zio vi fò honore à voi, & à tutti li parenti & alla patria, mà non resta che sempre non ui habbia in mezzo al chore, e quando ui sento nominare, che non mi para di sentir nominare un mio Patre.* ”

<sup>a</sup> Cardinal Bibiana.

<sup>b</sup> 862 l. 10 s.

<sup>c</sup> 14 l. 7 s. 6 d.

<sup>d</sup> 86 l. 5 s.

<sup>e</sup> The Room in the Vatican next to the Chamber of the the *Signature* was finish'd *Anno 1514*. So that probably This he here mentions is the next to it, in which is the *Incendio di Borgo*, &c.

<sup>f</sup> Leo X.

<sup>g</sup> 345 l.

He says he is in *Bramante's* Place; that the Church of *St. Peter's* would cost more than a <sup>h</sup> Million of Gold; that the Pope had appointed to expend above <sup>i</sup> 60000 Ducats a Year upon it, and thought of nothing else: That he had join'd with him *Fra. Giocondo*, (a very Knowing Man, and above Fourscore Years old) as his Assistant; and that he, who could not live long, might communicate to Him what Secrets in Architecture he had, that he might be Perfect in that Art. And that the Pope sent every Day for them, and talk'd with them a great while on this Affair of *St. Peters*.

He concludes with Salutations; but first says, "*Vi prego uoi uoliate andare al Duca, e alla Duchessa, e dirle questo che sò lo. haueranno charo à sentire che un loro Ser<sup>re</sup>. li farei honore, e raccomandatemi à loro Signoria.*"

Dated 1 July 1514, and Sign'd  
*El nostro Raffael Pittore in Roma.*

Fragmentum epistolæ Coelii Calcagnini ad  
Jac. Zieglerum.

*Est Fabius Rhavennas senex Stoicæ prohibitatis, quem virum non facilè dixeris, hu-*

<sup>h</sup> 287500l.

<sup>i</sup> 17250l.

N.B. In reducing the *Roman* Money of That time to its Value in Ours, I have had the Assistance of Mr. *Hayms*; and the Authority of *Varchi* in his History of *Florence* Printed within these few Years. Every one knows how Considerable These Sums were in Those Days, how Little soever they may seem at Present.

maniorne sit, an doctior — Hunc alit, & quasi educat vir prædives & Pontifici gratissimus Raphael Urbinas, juvenis summæ bonitatis, sed admirabilis ingenii. Hic magnis excellit virtutibus, faciliè Pictorum omnium princeps, seu in theoricen, seu praxin inspicias. Architectus verò tantæ industriæ, ut ea inveniat ac perficiat, quæ solertissima ingenia fieri posse desperarunt. Prætermitto Vitruvium, quem ille non enarrat solùm, sed certissimis rationibus aut defendit, aut accusat; tam lepidè, ut omnis livor absit ab accusatione. Nunc verò opus admirabile ac posteritati incredibile exequitur (nec mihi nunc de Basilicâ Vaticanâ cujus architecturæ præfectus est verba facienda puto) sed ipsam planè urbem in antiquam faciem & amplitudinem ac symmetriam instauratam magnâ parte ostendit. Nam & montibus altissimis & fundamentis profundissimis excavatis, reque ad scriptorum veterum descriptionem ac rationem revocatâ, ita Leonem Pont. ita omnes Quirites in admirationem erexit, ut quasi cœlitus demissum numen ad æternam Urbem in pristinam Majestatem reparandam omnes homines suspiciant. Quare tantum abest ut cristas erigat, ut multò magis se omnibus obvium & familiarem ultrò reddat, nullius admonitionem aut colloquium refugiens. Hic Fabium quasi præceptorem & patrem colit ac fovet, ad hunc omnia refert, hujus consilio acquiescit.



I will add an Epitaph, in which tho' (as in that well-known one by Cardinal *Bembo*) the Thought is not Right, there are Beauties that will make it acceptable to the Publick. Had *Raffaele's* Chief Character been as these Writers suppos'd, and the mere Imitation of Nature had been the great Business of a Painter, Other Names had fill'd our Lists of Great Men: Some other who Now is little regarded would have stood in the place of *Raffaele*, and He lost in the Crowd.

Raphaelis Urbinatis Pictoris eximii tumulus,  
Ipse loquitur.

*Sic mea naturam manus est imitata, videri  
Posset ut ipsa meas esse imitata manus.  
Sapè meis tabulis ipsa est delusa, suumque  
Credidit esse, meæ quod fuit artis opus.  
Miraris, dubitasque audito nomine credes.  
Sum Raphael, hei mi, quid loquor? immo fui.  
Et tamen his dictis, quid opus fuit addere no-  
men?*

*Alterutrum poterat cui libet esse satis.  
Nam mea & audito est notissima nomine virtus,  
Et præstare vicem nominis ipsa potest.*

M. Ant. Muretus.

As the Principal Thoughts in this Epitaph may lie in a Narrower Compass, I have attempted it in *English*.

*My Hand has imitated Nature so  
As Hers from Mine Her self can hardly know.  
You Doubt: Know then I Raffaele am—Alas  
Raffaele is now no more, I Raffaele was.*

The Prolixity of this *Latin* Epitaph puts me in mind of One I saw in some Church at *Rome* as remarkable for its Conciseness, as well as its Beauty. Besides the Name, and Date is only

*Vir Probus.*

I will only add one more now I am upon Epitaphs; 'twas made by a Friend of mine for Himself.

*Quiet, see where the Busy Man is laid;  
No Tears, no Sighs, the Debt of Nature's paid;  
Remember me, and let your Thoughts be Kind,  
I leave no Spot of Infamy behind.*

*In an Open Gallery in the Vatican*

*Raffaele.*

Are the Pictures so well known by the Name of *Raffaele's Bible*; they are painted in *Fresco* on the Ceiling; the Figures are about two Foot long; the Length of the Pictures, which is about five or six Foot with the Grotesques, and other Ornaments round them is the Breadth of the Ceiling. They are very well preserv'd, and look very Gay, and Pleasant, having an Advantage which (as I have said) those in the Lodgings have not, they have Light enough. The Designs were undoubtedly given by *Raffaele*, but they are all Executed by his Disciples, unless as is commonly said the *Eve* is painted by himself. 'Tis certain That Figure is exceeding Fine, and the Out-line of it is esteem'd as equal to any of the Antique, and fam'd as one of the Best of  
any

any painted Figure in *Rome*. My Father has two of the Cartons for this Work; that of the Death of *Goliath*, and the Fall of the Walls of *Jericho*, they are by *Pierino*, who probably made them from Slight Drawings given him by his great Master.

In the side of this Gallery all along are many Doors into the Lodgings, over which Doors are the Names of Popes; several have those of *Julius II. Leo X. Clement VII.* Between every Door are Grottesques, and little Figures, *Gio. da Udine.* exceeding pretty, and as fine as any of that kind in the *Vatican*, or Elsewhere.

*In the Velvet Chamber where the Pope us'd to give Audience is*

A Madonna painted in *Fresco*. Admirable! *Raffaele.*  
No other Picture.

*In another Chamber.*

The Carton of the Lower part of the Transfiguration; 'tis in Black Chalk, exactly the same manner as a Carton my Father has of a Boy, &c. It has been trac'd off, the Marks of it are very evident. *Disso.*

In the same Chamber are two other Cartons much in the same manner, one of *Dominichin*, *Dominichin.* and the other of *Carlo Maratti*. *Carlo Marat.*

The *Cupola* of the Church of *Sancti Apostoli* in the *Piazza* of that Name was painted by *Melozzo da Forli*, in which was a Heaven, and God the Father surrounded by Angels, and the Apostles underneath. *Melozzo da Forli.* In refitting this Church This Work was demolish'd, but so

that much of it was sav'd. That part where is the God, and Angels, is plac'd at the top of the Stairs going up to the Apartments of *Monte Cavallo*, and the Heads of several of the Apostles are in the *Vatican* in the Rooms beyond those of *Raffaele*, (of part of which Pictures my Father has the Drawing.) *Cav. Lutti*, who saw the *Cupola* before it was destroy'd, assur'd me there were several of the Attitudes of the Apostles the same as those of the *Cupola* of *Parma*, and the Work was Fore-shorten'd ; Certainly the *Padre Eterno* is so.

*In the Vatican Library.*

*Incerto.*

An *Officio*, with several Histories of the *Madonna* in Miniature, done before the time of *Raffaele*, the Name is not known. *Carlo Marat* particularly admir'd the Airs of the Virgin throughout ; and study'd much after them, having a certain Simplicity, and Divine Beauty Superior to any other, even *Raffaele* himself. The Work in other respects is Well, only Hard, and Stiff.

*Virgil*. In the Story of *Orpheus* and *Eurydice* the Crowd of Figures in the Cave is Retouch'd with a Pen much more Modern.

*Scylla* lying in the Sea under a Grotto is but a Fragment, above Half is torn off. In that where *Ascanius* is asleep before the Temple, *Venus* sitting, and a *Cupid*, the Names are written over ; *Cytherea*, *Cupido*, &c.

*P. Sancta Bartoli* has taken greater Liberties Here than in his Other Things. One would imagine the Pictures to be of the Best Antique  
by

by seeing his Prints of this Book, whereas they are altogether Gothic; and in several places so defac'd, that he was oblig'd often to guess at the Standing of the Figures, and always the Drapery is his Own. The Colouring of them is Vile, and the Drawing Gross, and Careless.

The Title is, *Virgilio Fragmenta quæ 1º. Jo. Joviani Pontani fuerant postea Pet. Bembi Card. deinde Fulvii Ursini. Vid. ejusd. Fulvii lib. inventarum fol. 25.*

This Manuscript is said to be about 1400 Years old, and has several Errors. As in the third Eclogue, *FORMONSUM* for *Formosum*. 'Tis writ in the Character and Size of this Word.

There are two Books in this part of the Library that were of the Dukes of *Urbino*; One of the Life of *Franc. Maria di Montrefeltro della Rouere IIII. D. d'Urbino*. The other of *Gironimo Mutio Giustinopolitano de fatti di Fed. di Montifeltro D. d'Urbino*. Each of These has three Histories in Miniature of *Don Giulio Clovio* finely Drawn, and of a most Beautiful Colouring, but upon a Tinct pretty Gaudy, and wanting Simplicity. They are all said to have been Retouch'd by *Padre Ramelli*. Certainly they are of a quite different Colouring, and Manner from those (with Frames, and Glasses) at *Florence* in the Cabinet of *Madama*, and in the *Studiolo*; and one in *Parma*, in the Cabinet by the Gallery, all which have never been Retouch'd. But the Missall of the same Cabinet is infinitely above them all for Drawing, Colouring, and Ornaments,

*Don Jul. Clovio.*

*Padre Ramelli.*

ments, and was made by him for the Cardinal *Farnese*, as appears by the Inscription at the end of his Own Writing, and has continu'd in the Family ever since.

In these two Books of the D. D. of *Urbino* there are their Portraits often repeated, and always exactly the same Likeness, and Fine Airs.

The *Dante* of the D. of *Urbino* (which is the most Beautiful Manuscript I ever saw, upon Vellum, large *Folio*) has an Infinite Number of Miniatures, by different Hands, and All Fine: There are many of *Don Giulio Clovio*, or at least of the same as did those in the two Lives. But there are others that pleas'd me better, particularly those by *Pietro Perugino*, as they say, and very Probably if he ever did in Miniature: They are of a Fine *Raffaele*-like Taste, and perfectly agree with the Best things of *Perugino*.

*P. Perugino.*

*D. Giulio Clovio.*

In this Library are two or three Missals, said to be of *Don Giulio Clovio*, but apparently very Different from any of him that I have met withal elsewhere.

### *Capella Sistina.*

This Chapel was built by *Sixtus IV.* who came to the Chair *Anno 1474*, the Year in which *Mich. Angelo* was born; 'Tis a very spacious one, and is so in the Length, and Height, rather than in the Width: Rarely us'd, but then the Pope, and all the Cardinals, and Court of *Rome*, appear there in great Magnificence. The Ceiling is flat in the Middle, but

but turns off as an Arch toward the Sides: On this Ceiling at the upper end, for about Half the length of the Chapel (as I remember) are painted several Histories, and on the Turnings off are the Prophets, and Sibyls, &c. of *Mich. Angelo*, so well known by the Prints, and so much celebrated by the Writers of that time. But what is the most So of all this great Man's Works of Painting, is the Last Judgment. This is over the Altar, and consequently at the upper end of the Chapel, and just opposite to the great Door, so that it strikes your Eye as soon as you enter. It fills all that end, for it reaches from the top down to about the height of a Man from the Ground; 'tis therefore vastly large, and 'tis well enough preserv'd, as are the Sibyls, and Prophets: But for the Histories painted at the top of all I could not well judge of them as to That particular, or any other; for they are small Figures, at a great height, and the Chapel has not over much Light; the Vault especially, the Windows being underneath. This helps to give this Chapel the Melancholy Air it has; to which its being so little frequented does also contribute, together with other Circumstances, as will appear presently.

The Vault was painted by order of *Ju- Mich. Angelo.*  
*lius II.* about the Year 1512. The Pope had resolv'd that *Mich. Angelo* should make his Tomb, which as it was projected would have been one of the most Magnificent ones in the World, but *Bramante* artfully diverted him from That, and persuad'd him to have This  
 Vault

Vault painted, for several Reasons I will not stay to mention. This Work was finish'd in twenty Months without any manner of Assistance, even for the Grinding, and preparing the Colours, all was by *Mich. Angelo* himself. He had 3000 Duckets for his Pains, about 20, or 25 of which his Colours cost him. But as he went unwillingly into this Affair, he was forc'd to leave it less perfect than he intended, particularly without Retouching it, and giving it a little more Life by Heightnings of Gold, and Blue, as he would have done: But the Pope being the most Impatient Creature in the World, and withal very Furious, oblig'd him to strike the Scaffolds, leaving it as it is. He was desirous to have had it done afterwards, as the manner of those People is, but *Mich. Angelo* avoided the Trouble of it.

*Mich. Angelo.* The Judgment was done many Years after, *Clement VII.* caus'd it to be begun, but he dying soon after, 'twas finish'd under *Paul III.* about the \* Year 1541. eight Years after 'twas enter'd upon; though All that time was not employ'd in it, he doing Works of Sculpture, (which was his Favourite Art) at such Intervals as he could find. There are Prints of This, as well as of the Prophets, and Sibyls, which together with the Descriptions at large by *Vasari*, and *Condivi*, give a tolerable Idea of them, abating for the great Partiality of these Writers,

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\* Some Accounts say 'twas open'd in the Year 1542. on the Pope's Birth-day.



and the Circumstances of That Time; together with the usual Defects of Prints; which Idea I am endeavouring to improve as far as I am able.

Whether *Aretine* suspected *Mich. Angelo's* way of Thinking, or had a mind to introduce something of his Own, or only to shew his Wit he wrote him a long Letter, with most Extravagant Complements in the *Italian* Manner, but ingeniously introduces his Own Description of the Last Judgment, by pretending to imagine what the Picture was to be: His Thoughts are very Poetical, and Some of them what *Mich. Angelo* might have profited by, and perhaps did so. But the Answer is, that he had advanc'd the Work too far to be now put out of his Own way; He says it however very Civilly, and adds Complements fit to go in Exchange for *Aretine's*. This is Dated from *Rome* 20 *Nov.* 1537. the Other is from *Venice* 15 *Sept.* before. Both are in *Aretine's* Letters, *Lib.*I. *pag.* 279. 513. *Edit.* 2.

The Thought of This Work after all is not Intirely *Mich. Angelo's* Own if it be true as *Malvasia* says (in *Felsina Pittrice*, Part IV. p. 338.) that 'tis stolen from a Judgment painted by *Luca Signorella da Cortona* in the Principal Church of *Orvieto*.

As *Mich. Angelo* had a vast Genius, and a Greatness of Mind equal to any Man; and had acquir'd a thorough Knowledge in a Human Body as to its Proportions, Contours, Anatomy, and Osteology, had these Qualities been rightly conducted, he might have been

as

as great a Painter as ever he was thought to be: But being withal Reserv'd, and if not Melancholy, very Sombrous, and perhaps inclining to Savage, (of which his shutting himself up, and grinding his Own Colours when he painted this Vault is one great Proof) his manner of Thinking was Tincted with this his natural Temper, and his Figures, and Compositions, though excellent in their Kind, were of a Kind something Capricious, and Disagreeable. *Dante* was a Poet much of the same make, Him *Mich. Angelo* perpetually read, which I believe contributed much to the forming those Ideas we find he had in all he did: What kind of Oddness that was is only to be seen by his Works themselves, or by Copies, or Prints. Now the Characters of Prophets, and Sibyls having something *Bizarre*, and not unlike that kind which was in *Mich. Angelo*, he consequently succeeded better in These than in Others more Delicate, as a Saint, a *Madonna*, a Christ, or the like. The Vault therefore is I think better than the Judgment, which is full of Choquing Improperities, and Absurdities, though some of These have been Corrected since by other Hands, by covering with Draperies what was most Offensive; but the wrong manner of Thinking in other respects could not be so easily alter'd, unless by demolishing the Whole Work. There is indeed a great Variety of Attitudes of a Human Body, in which is seen profound Skill in Anatomy, as the Authors who so extravagantly commend this Picture say: This would have been  
a good

a good Character for a Drawing-Book, but is a very Improper one for such a Subject as the Last Judgment.

The Writers upon Painting seldom concern themselves much with the most Considerable Circumstance in a Picture, which is the Thought, but Those just now mention'd tell us of Two of *Mich. Angelo* in this Chapel; One in the Story of God's creating the Sun and Moon, which is painted among others in the Vault; a little Angel is frighted at the Moon, and flies for Shelter to the Creator. A Thought too low for the Subject! The other Singly consider'd is a Noble one; 'tis in the Judgment. To express the Terror of that Day, the Blessed Virgin, (even She!) clings close to her Son: *Enter not into Judgment with thy Servant, for in thy Sight shall no Man living be justify'd.* But as the other Saints do not express the like Terror, or indeed any Degree of it, the Beauty of that Thought is destroy'd.

The Thought of the *Charon*, and his Boat; that of putting the Face of the Pope's Master of the Ceremonies to a Devil, (and this with an additional one not very Modest, because he said this Picture was more proper for a Bawdy-house than a Chapel;) the Ludicrous Thoughts in many parts of it, and Others too many to be spoken to; or even mention'd; These are generally well known, or may be seen by any one that will consider the Print.

The Composition of this Picture is no better than the Manner of Thinking, an absolute want of Harmony; and the Colouring of This,

and the rest of *Mich. Angelo's* Works in this Chapel is Black, and Harsh, so that the *Tout-ensemble* is very Disagreeable: Nor is there that Bold, Noble Pencil, as one that don't remember that Painting was not this Master's Excellency will be apt to imagine. The *Contours*, and Airs of the Heads are not equal in any degree to what one sees in his Drawings. The Air of the *Charon* which my Father has in Black Chalk, and one of his Legs (for the rest is mostly gone over with a Pen by another Hand) is vastly finer than what is to be found here. The like may be said of some few other Drawings for part of both these Works which my Father also has: As he has several Others of this Master, where in general is greater Beauty than in any Paintings of him that ever I saw. In his Drawings 'tis certain *Mich. Angelo* is seen to greater Advantage as a Painter than in the *Capella Sistina*, or any where else.

The old Masters of the *Roman*, and *Florentine* Schools were in general defective in Colouring, and Composition, and wanted that Facility in working their Colours, which those of *Venice*, and *Bologna* had, as also most of the Painters of the Latter Times: whence it happens that the Idea one is apt to have of their Pictures, from what one sees in their Drawings, and reads in Authors, will never be answer'd in any degree, when one comes to see their most Celebrated Works. The Bad, or if you please only the Indifferent Colouring, and want of Harmony, and proper *Contrasts*, takes off

off from the Beauty of Design, supposing it to be never so perfect; But even That is in a great measure destroy'd by the Perplexity which the Management of Colours will necessarily give to those that are not very expert in the Use of them; so that what the Master is really excellent in is lost, and what he is not, is substituted in its place. A Picture therefore of such a Master as *Mich. Angelo* (for Example) is not the Work of a great Master, though a Drawing of him Is; because he was not Such a one in That in which a Picture is distinguished from a Drawing.

After all, this great Man Deserv'd as much Reputation as he Had; 'twas not Wrong in the Degree, but the Application only. Others had Try'd to get out of the Stiff, *Petit* Style of Painting, the Remnant of *Gothicism*: *Mich. Angelo* Broke through furiously, and like a Flash of Lightning dazzled the World with his Great Manner; no Wonder he was Then admir'd accordingly: He was the *Luther* of the Reformation of Painting. I am perswaded we owe our *Raffaele* Such as he is to this *Mich. Angelo*; He was capable of profiting by this Vastness of Style, tho' t'other's Ferocity, and other Qualities were not at all Softned by what he saw in that Sweet and Delicate, as well as Manly Genius. The Truth is Painting was not his Favourite, as I observ'd before, but Sculpture; and that Correction of Design, and Nobleness of *Contour*, of which he was truly a great Master, is a great part of the Excellency of a Single Statue; but there are other

Considerations in a Picture, especially a Large one, for which he was not Equally qualify'd.

The great Fame these Works of the *Capella Sistina* had at first, and for many Years was much owing to what *Mich. Angelo* had acquir'd by Other Arts; to which the Extravagant Praises of them by those that wrote his Life, which were his Friends, and of his Faction in Painting, has much contributed. But tho' these Writers were manifestly Partial, and in another Interest, *Raffaele's* great Merit supported him. Then, made him Superior to all his Opponents, rais'd a Noble, and a Numerous School, and Posterity has clearly decided in his Favour as a Painter: 'tho' as a Sculptor *Mich. Angelo* is Supreme amongst the Moderns.

*Perugino.*

On the Sides of this Chapel near the Door are several Sacred Histories painted by *P. Perugino*, but not his best Works.

#### *Capella Paulina.*

*Mich. Ang.*

On One side is the Conversion of *St. Paul*; on the Other the Martyrdom of *St. Peter*. My Father has Drawings of part of both these, but one of them is not of *Mich. Angelo* himself. These were his last Works in Painting, done when he was 75 Years old, about the Year 1549; they are much of the same Character with the Judgment, but rather have more of that Peculiarity of Taste one sees in this Master. The Copy of the Martyrdom (the Duke of *Chandois* has it) is much better Colour'd than this Original. I know not whether

ther there is a Print of it, there is one of the Conversion of *St. Paul*.

*The Garden of the Belvedere,*

Or rather the *Cortile*, for 'tis not a Garden, tho' so call'd: 'Tis a small Square, not quite so large (I believe) as that of *Lincoln's-Inn*. Round it are Statues shut up with Doors as in Closets; those of the *Tyber*, and the *Nile* are in the Middle, two Sepulchral Urns are at two of the Corners.

The *Tyber*; the Heads of *Romulus*, and *Remus* are said to be of *Mich. Angelo*; I confess I did not observe them, those Boys being very Indifferent. Antiques.  
*Mich. Angelo.*

The *Nile* was brought to *Rome* from *Ægypt* long ago. *Pliny* says it was in the Temple of Peace in *Vespasian's* time, but was afterwards remov'd; he describes it as being of a very hard *Ægyptian* Marble, of an Iron Colour, &c. *Lib. 36. c. 7.*

These two Statues are larger than the Life considerably, and not of a good Taste; The Remains of the Children on the *Nile* make an Ill Effect, and were never other than those kind of Additional Works generally are, that is, very Bad; As the Boar's Head in the *Meleager*, the Dolphin, and Boys in the *Venus*, the Animals in the *Toro*, &c.

The *Apollo*. The Face is intire, and the Head was never broken off. (My Father has a Cast of the Bust, and a Drawing of the Head by *Guido*.) The Right-leg has been broken in pieces, and not having All 'tis ill set together

ther again, and what was wanting supply'd with Mortar; the Left-leg is damag'd from the Knee to the Foot, and repair'd also with Mortar, but looks ragged; and but one Finger remains on the Right-hand. 'Tis in *Perrier* (N<sup>o</sup>.30.) and in several other Books of Statues, as *Biscop's*, *Rossi's*, &c. He has just discharg'd his Arrow at the *Python*, and has an Air, particularly in the Head, Exquisitely Great, and Awful, as well as Beautiful.

*Sandrant* says 'twas the Opinion of most *Virtuosi*, that This was the *Apollo* of *Delphos* that gave the Oracular Answers; and that when it ceas'd to do so, *Augustus* caus'd it to be brought to *Rome*.

Abundance of fine things have been found in the Gardens of *Salust*; the Monastery of *Vittoria* stands on part of that Ground: as I was walking with some of those Monks, they shew'd me in their Garden the Hole whence this *Apollo* was taken.

The *Laocoon* stands in a sort of Nich, not so near the Wall but that one may go round it: 'Tis upon a Pedestal near the height of a Man from the Ground, and much Bigger than the Life; of Fine, White, Transparent Marble, so that it has a very Pleasing Look, without considering the Work, which is the most Exquisite that can be imagin'd, and highly Finish'd, the Fore part, but not Behind, being made (it seems) to stand as it does, against a Wall.

Part of its Beauty is however impair'd, for the Right-arm of the Principal Figure (for 'tis  
2
a Groupe,



a Groupe, *Laocoon*, and his two Sons, with the Serpents twisting themselves about their Limbs) is lost, and one of *Terra Cotta* substituted in its place. This being Rough, Unfinish'd, and not good Work, and moreover of a Colour Disagreeable, the Eye is something offended. An Arm was begun for it by *Mich. Angelo*, but not Finish'd, as it lies down by the Figures, All which are Damag'd in several other parts. My Father has a Cast of the Head of the *Laocoon*; and a Copy of one of the Thighs in Little by *Fiamingo*.

This Inestimable Groupe made in the 88<sup>th</sup> Olympiad, the Year 324 of the Building of *Rome*, about 400 Years before *Christ*, is the Work of *Agessander*, *Polydore*, and *Athenodorus*, *Rhodians*, and cut out of one Block of Marble, according to *Pliny*; But'tis said *Michael Angelo* discover'd where two Pieces had been join'd. 'Twas found in Dirt, and Rubbish, in the *Therms* of *Titus*, by *Fælix* a *Roman* Citizen, about the Year 1506. Others say 'twas in the Pontificate of *Leo X.* a few Years After therefore. As for that Seeming Difference in Authors concerning the Place where 'twas found, it arises only from hence that they have us'd several Names, and Manners of describing, which all signify the same thing.

There were Fragments, that is, Pieces of the Serpent of such another Groupe found in Ruins, which were always suspected to be those of the House of *Titus* mention'd by *Pliny* as the place where this Groupe stood, and which were imagin'd therefore to be parts of

the True *Laocoon*, and That We have a Copy only.

So little is left of Those Fragments, that one can't tell what the Work was; but as the *Laocoon* we Have has all possible Intrinsic Marks of Originality, the Objection that may arise from the finding of Those pieces of the Serpent can have very little Weight: Besides, admitting the Place where Those were found was That mention'd by *Pliny*, it will not follow they are parts of the *Groupe* he speaks of, That may have been remov'd to the place where Ours was found, and a Copy put instead of it; or perhaps the place where those Fragments were is not That *Pliny* speaks of. That there should be Two such as This we have, and but One only Known, or Heard of, is very strange: But 'tis altogether Inconceivable that there should have been Another, a Better than This, which is in the Utmost Perfection of Antique *Greek* Sculpture. Those that have a mind to see upon what Authority some Particulars I have mention'd is founded, and to know more concerning this *Groupe*, may consult *Pliny*, Lib. 36. Cap. 5. *Mocoph. Polyhistor. Martianus*, and *Nardini* on the Antiquities of *Rome*, *Maffei's* Notes on *Rossi's* Statues, *Admiranda*, p. 83, &c.

Whatever was the Story from whence these Sculptors made this Amazing piece of Art, and whoever it was Invented by, 'tis certainly much more Ancient than *Virgil*; but 'tis (as He has told it) in his *Æneid*, Lib. 2. *Maffei* in his Notes on this *Groupe* says that *Virgil's*

Account

Account of it is so exactly like This as if he had seen, and intended to describe This very thing; but surely this Writer never considered, and compared these two Works; for besides Other Circumstances in which they differ, the way of Thinking is very Unlike. The Poet not only is rather more particular in the Images of the Serpents than of the Priest, and his Sons; but he makes *Laocoon* roar out hideously

*Clamores simul horrendos ad sidera tollit.*

The Sculptors on the contrary have fix'd Their point of Time to That when his Strength was in a great measure exhausted, and he ready to sink under the Weight of his Vast Calamity; His Mouth is open'd but a little, and he looks up as Imploring Pity, and Succour from the Gods, without any Appearance however of Hope, but seeming in great Pain. This gives an Opportunity of a Fine Expression, and one more Noble, and more Suitable to his Sacerdotal Character, than that Violent Emotion that must have appear'd had the Sculptors taken him in the same View as *Virgil* did. And This Opportunity these great Artists have improv'd to the Utmost; as they have also done in That which the Story affords, of a great Variety of Attitudes, and a Fine *Contrast* from the several Ages of the Figures, and the Mixture of the Serpents with the Human Bodies; All which were doubtless the Occasion of the Choice of This Story for these great Men to exert themselves upon.

I will finish my Observations on the *Laocoon* with That of the Necessity there is Sometimes of venturing on Obvious Improprieties. If the People of These Times thought as Those in Ours, how would the Low Criticks have Triumph'd on these Artists representing a Priest Naked, who was surpriz'd by this Terrible Accident just as he was Sacrificing! And yet who sees not that had This been Regarded, as it could not but be Foreseen, instead of the Finest piece of Sculpture in the World we must have had a very Indifferent One, or None at all?

*Venus* and *Cupid* found buried in the Ruins of their Own Temple, which is now call'd the Church of *Sancta Croce in Gerusalemme*. All the Pillars of that Church are the same as of the ancient Temple, and stand as they did then: They are of *Parian* Marble.

*Antinous*; the Right-arm, and Left-hand off, the Right-thigh broke in halves, both Feet, and the Left-leg under the Knee broke off; but all very well put together again; found in *Adrian's* Baths by *Leo X.*

A fine Sepulchral Urn. Upon the Front of it in *Mezzo-Relievo* is a Matron presenting a Child, and imploring the Emperor who is sitting on his Throne; a Slave bound in each Corner at the Bottom, and another Slave bound brought before the Emperor (who is Crown'd with Victory) and another Slave is on his Knees. 'Twas found in the *Septizonium* of *Sept. Severus*, and stands in the Corner of the *Cortile*.

Under it, is

The Brazen Statue of the *Nile*, in a *Nich* in the Wall, and pours Water into this Urn, making thus a sort of a Fountain; but the Water running over perpetually has made the Figures Green, and Mossy. My Father has a Drawing of this *Mezzo Relievo*, done by *Battista Franco*; and 'tis in the *Admiranda*, N<sup>o</sup>. 20.

*In the Apartments of Innocent VIII.*

Over the Chimney are two Boys as big as the Life in *Fresco*, and several things of *Pietro Perugino* over another Chimney, the Angel sounding a Trumpet (of which my Father has the Drawing) is here. Several of the Rooms are painted with Landskips, said to be of the same Master.

The Chapel is painted by *Andrea Mantegna*. *A. Mantegna.*

In an unfurnish'd Defart Room going out of the *Cortile* is the famous *Torso* of *Mich. Angelo* as 'tis call'd, because he was so fond of it, and study'd so much after it; and indeed 'tis Exquisitely fine: of White Marble, a *Hercules* made by *Apollonius* an *Athenian*; *Julius II.* put it in the *Cortile*, 'twas brought where it is by order of *Innocent XI.* and encompass'd with Iron Rails.

*The Palace of the Ambassador of England.*

Several fine *Frescoes* like those in the *Vatican*; they are in Frizes round the Hall. *Julio Perino, &c.*

*Chiesa*

*Chiesa di Sapienza.*

*Piet. da Cor-  
zona.  
Ciro Ferri.*

*St. Ivone Avocato de Pouere*; the bottom part is finish'd by *Ciro Ferri*. The Saint is distributing Alms; Angels hold up a Canopy, over which is a Heaven where *Christ* is, supported by Angels; under him a Pope reading; another Figure presents a Book to the *Christ*. This Picture cost 3000 *Scudi*; the Figures all as big as the Life. 'Tis the most famous Altarpiece of this Master in *Rome*.

*The Palace Chigi.*

*Cl. Lorrain.  
Borgognone,  
Salvator Rosa.*

Is full of Pictures of *Claude Lorrain*, the *Borgognone*, and *Salvator Rosa*, and very fine of them.

*In the Apartments below.*

Antiques.

A small Bust of *Caracalla*, the Drapery of Oriental Alabaster, and the Head as fine as that of that Emperor at the Palace *Farnese*.

A Small *Bacchante* standing with a *Faunus* that sits; 'tis exceeding Gentle.

A Fine Figure of *Diana*, (I bought a Drawing at *Rome* which *Dominichin* made after it) she is taking Arrows out of her Quiver. 'Tis the same as that in the Garden *Mattei*, only That is as big as the Life, which This is not: They are equally fine.

On a Table by it is another *Diana* Exactly the same, the same Size, 1 Foot  $\frac{1}{2}$  high.

*Leda* with the Swan; Small; Grav'd by *Biscop*; Very Fine; as indeed all in this Palace generally are.

The

The Famous Head in Porphyry of *Caligula*, Intire. It stands upon a Pillar, very high, of one piece of Oriental Agate. 'Tis as Famous as that of the *Caracalla* of *Farnese*, but not so Good.

A Gladiator, perfectly well preserv'd, but that the Face, and great part of the Body has been Smoak'd, and turn'd Black, (as they say) in the burning of *Rome* by the *Goths*: 'Twas dug up with several Others in the same Circumstance.

A *Venus*, the same as that of *Medicis*: Though there are many of these, none is equal to That that I have seen; Unless it be that of the Duke of *Bracciano*, which however I don't say Is.

A most Beautiful *Bacchus*; the same Attitude as a Drawing of a *Bacchus* by *Parmegiano* which my Father has, only That has a *Thyrusus* which This has not. 'Tis so well preserv'd that the Vine Leaves that are on his Head, which are thin, and bor'd through are Intire. 'Tis probable it had a *Thyrusus* formerly, which in the Times of *Paganism* might have been adorn'd with true Vine Branches on Festival Days.

A *Minerva* with a Belt that hangs down to the Ground from the Girdle; and upon the Belt is carv'd a Number of Gladiators, Two, and Two. The Whole of an Excellent Taste.

Another *Venus* of *Medicis*; very good.

An Excellent *Silenus* lying on a Bag of Wine, Drunk; a fine Expression of Drunkenness!

Four Fauns, all in the same Attitude, and all Antique. Perfectly fine.

Three more fine *Medicean Venuses*, all in the very same Action. There is above 100 of them in *Rome*.

*Apollo* standing before, and going to chastise *Marsyas*. They look one another in the Face with a surprizing Expression. The *Apollo* the most Gentile Figure that can be, and the Air of the Head altogether Divine: He has one Hand on the Shoulder of *Marsyas*, and the Knife in t'other. This *Apollo* is in all respects Equal to the *Venus* of *Medicis*, and the Head perhaps Finer.

*The Palace of the Marchese Cafferelli.*

Raffaele.

*Julius II.* This seems to be Original. The Great Duke has one too which also has the Appearance of an Original.

He has often attempted to buy This, but the Price could never be agreed on. The Duke of *Devonshire* has the Drawing of the Head. The Picture is at Half-length, sitting in a Chair.

*The Villa of Cav. Cassali in Monte Coelio.*

*Antinoüs*, as a *Bacchus*, of *Parian Marble*; a Noble Statue! 'twas broke in a great many Pieces, but is well join'd: The Pieces had been made use of by the *Goths* to build a Wall, at the demolishing of which, and the taking out of these Pieces *Ficaroni* told me he was present. All the Statues of this House had been

in



in the same Circumstance; They were part of the Foundation.

*Juno*, no Head. This is much bigger than the Life; the Drapery in the Taste of the *Flora*.

*Julia Mæsa*, the Wife of *Alexander Severus*, and Mother of *Julia Soæmias*, a Half Figure. 'Tis a perfect *Madonna*, only no *Bambino*; she is wrapt up in a Veil, 'Twas made for the Goddess *Pudicitia*; about her Head are the Holes in which the Brass Rays were put. Her Air is Thoughtful, and Divine. It was done in the time of the *Caracalla* of *Farnese*, and of the *Severus* of whom I mentioned the fine Medallion, and probably All were of the same Hand, All being of the same Taste, and in the *Bas-Empire*, when 'tis strange there was One Such Master; but I have seen no Medals of *Julia Mæsa* of a good Taste.

A small *Venus* in the Attitude of that of *Medicis*, only 'tis cloath'd from the Waste downwards, and has the Head dress'd as the *Apollo*. (Of the *Belvedere* is always understood.)

A *Mercury*, bigger than the Life; of *Parian* Marble. Perfectly fine; 'tis standing.

*In the Church of the Trinita di Monte,*

Is nothing considerable but two Pictures.

1. The *Piscina Mirabilis* of *U. da Carpi*; nor Ugo da Carpi. is That So but as 'tis of a Hand whose Pictures are Rarely seen; I don't remember to have met with any other besides This; but he is very famous and deservedly for his Wood-Prints.

Some

Some of the Canons here told me this Picture was of *Pierino*, which nevertheless I should not have believ'd, it not being his Manner; but 'tis very probable 'tis of *Ugo* as Others said. 'Tis an uncommon Manner, the Drawing my Father has of it is So too, and a great deal like a Wood-Print.

*Dan. da Volterra.*

2. The Descent from the Cross, a Picture extremely applauded; I cannot tell why; 'tis in my Apprehension a Vile one. Not to insist on the Colouring, which is very Black, and Disagreeable; nor the Composition, in which there is an Absolute want of Harmony; there are grievous Improperities in what is principally Essential to the Goodness of a History-Picture, and especially one of Devotion, that is, in the Thought and Expression. The Blessed Virgin Swoons away, but is flung in an Attitude not only without Dignity, but 'tis even Indecent; and what makes it appear the more so, another Woman comes to her with her Handkerchief, not at her Eyes, but at her Nose. The Saint *John* in the mean time is wholly Unconcern'd, intirely apply'd to the safe Management of the Dead Body of our Lord.

This gives me occasion to observe upon the Pictures of this Subject in General, that there wants that Unity of Action that is of so great Importance in a Picture, and This is occasioned by the introducing the Holy Virgin Mother Here, as well as in the Crucifixion, (Where by the way she hardly ever Swoons, and Here almost always.) This Distress of Hers divides the Attention of the other Persons in the Scene,  
and

and consequently of him that looks upon the Picture.

If this Distress was so manag'd as to be subordinate only to the main Subject, and help'd to heighten That 'twould be a Beauty, but when 'tis Not so (as in this of *Dan. da Volterra*) That is what I find fault with.

*Rubens* in his famous Picture of this Story has kept the Unity of Action, but has not given a Sufficient Affliction to the Holy Mother of God, and the other Women. The *Clair-Obscure*, and Harmony is Perfect.

*The Church of St. Lorenzo without the Walls.*

A fine Urn; upon the Front of it several Figures on Horseback representing Human Life. The first is *Apollo* Ascending in a Chariot; the last is *Ceres* going Down, cover'd with a Veil by a little Genius; of This my Father has a Drawing by *Polydore*. There are a pretty many Figures; they Rise, and Descend gradually.

A large Urn, *Bas-Relief* almost Flat; 'tis Foliage, and Animals; the Same, or extremely like a Fine Drawing of *Giulio* which my Father has. This was taken up out of the Sepulchre of the *Familia Vibia*.

The Columns here are fine, and all Antique, and almost as large as those of the *Rotunda*; They were taken out of the Temple of *Mars*, as also the Architraves, which are Exquisite Work, adorn'd with Foliage, and Animals like those just now mention'd. That of the Tyger

ger coming out of a Foliage of *Giulio* (another Drawing which my Father has) is there. There are a vast many Boys to the Middle, and so ending in Leaves, as in other Drawings of the same Master in my Father's Collection.

### Ovid's Tomb.

Is near the Banks of the *Tyber*, about three Quarters of a Mile out of the Town; but that Noble Treasury of Antique Painting (so well known by the Prints of *Peter Sancta Bartoli*, to whom we are greatly beholden for This, and many other of his Works) is now in a manner utterly lost; whether for want of Care, or Otherwise I will not say, but 'twas left open, and People were allow'd to do what they pleas'd there. *Tramontanes* would have been reproach'd for This as mere *Goths*. Nor is This the only Instance of This kind of Carelessness by a great many; the like is frequently seen in *Italy*.

### *Drawings of Cav. Benedetto Lutti.*

This Collection is very Numerous, I believe he may have near 3000 of almost All the Masters, except the Old ones, Those Anterior to the *Raffaele*-age; of these I don't remember that he has Any, Except of *Lionardo da Vinci*.

Amongst the rest he has several that my Father also has; Not that Either has Copies, but they are Repetitions of the same thing something vary'd, as is not Unusual with the Best Masters of the Best Age; Less so than with Those of Later Times.

A Head

A Head of *Artus*. My Father has another, *Leonardo*.  
I have seen several Originals.

*Hope* painted in the *Scalzo*, Bl. Ch. Bad  
Air.

*Joseph* in the Salutation, Bl. Ch. Less than  
my Father's, but Good.

The Figure in the Baptism, Back turn'd,  
Naked below: Larger than my Father's, but  
not so good. Both these last also in the  
*Scalzo*.

*And. del Sar-  
to.*

When Mr. *Closterman* was in *Rome* about  
20 Years ago he bought of *Carlo Marat* his  
Collection of Drawings; Part of the Money  
was paid, the Rest was to be remitted, and the  
Drawings Then deliver'd. In the *Interim* the  
Pope hearing of it, Secur'd the Drawings; Or-  
der'd Mr. *Closterman* his Money again, with  
Interest, and Annul'd the Bargain. This Col-  
lection is Now that of *Don Albani*,

Nuncio at *Vienna* when I was at *Rome*: which  
Absence of His prevented my seeing these  
Drawings, for they were Lock'd up, with the  
rest of his Collection, (except some Antiques  
he had order'd to be bought after his Depart-  
ture.) What These are I therefore cannot say;  
But besides This, *Cav. Lutti's* is the Only Col-  
lection of Drawings I could hear of in *Rome*.

And as for Prints of *Marc Antonio*, or the O-  
ther good Gravers of That time; or of *Par-  
meggiano*, the *Carracci*, or *Guido*, (Those of  
This Collection Excepted) They are Gone as  
well as the Drawings. The late Lord *Sommers*  
shew'd my Father several Years since a Pest,  
as the Best he said could be gotten for him

There several Years before that, and 'twas a very Indifferent one, which my Lord knew very well. After I have said Thus much, it will not be expected I should say there are many *Connoisseurs* in *Rome*; *Cav. Lutti* is One: Or that there are many Lovers; *Cav. Lutti* is One of Those too; a very Hearty one, and Extremely Obliging. The whole Nation have a sort of Love to what they call the *Virtù*, and Know Something of it; and Here almost Any of Them that did but Pretend to be a *Connoisseur* would pass for a very Great One with Those who are not Really so; though in Truth Few Such are to be found Any where, but Fewer in *Italy*, or in *Rome*, than in Some Other Places where they are Less expected to be.

*The Temple of Sibylla Tibertina just by the Cascade of Tivoli.*

Over the Capital of the first Pillar of the Arch are these Words, not taken notice of by any Author that I know of,

L. GELLIO. L.F.

From this Temple one sees the Cascade of *Tivoli* on One side, on the Other is the *Villa of Catullus*; and beyond it that of *Horace*.

*In the Monastery built upon the Ruins of the Villa of Cicero at Grotta Ferrata, a few Miles from Rome.*

*Dominichino.* Here are *Dominichin's* best Works; One of which, where *St. Nilo* meets the Emperor *Otho*,

*Otho*, consisting of a great many Figures my Father has the Drawing of.

*The Caprarola near Rome.*

This Palace is thus call'd from the Suckling of *Jupiter* by a Goat, which they say was in the Mountains surrounding this Place, as also that he was Born here. 'Twas built by *Vignola* for the Cardinal *Farnese*, and is an Intire Study of Architecture, recommended as such by *Bernino*. 'Tis now Uninhabited, and has been so for a long time. The Paintings are on the Ceilings, and Sides of the Rooms, and done by *Taddeo Zuccaro*, assisted by his Brother *Frederico*.

*Taddeo Zucc.*  
*Fred. Zucc.*

The Design for one Room, That intended for the Cardinal's Bed-Chamber, was given by *Annibale Caro* by the Cardinal's Order, as appears by a \* Letter to *Taddeo Zuccaro*, Dated at *Rome 2 Nov. 1562*. 'tis very long, and particular.

*In the first great Hall, and the other four Rooms contiguous are*

Various Representations of the Seasons of the Year. In that of Autumn is the *Bacchante*, of which my Father has the Drawing. The Whole is enrich'd with Ornaments, and Grotesques, *all' Antica*, as beautiful as those of *Pierino*, and altogether as fine as any in the *Vatican*, and in the same manner.

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\* *De le Lettere Familiari del Commendatore Annibale Caro*, Vol. 2. 296.

Here is also the Birth of *Jupiter*, &c.

*In the Chapel.*

Some Histories in Medallions, one of which my Father has the Drawing of.

*Salone.*

Actions of the House of *Farnese*.

*On one side of the Door.*

*Octavianus Farnesius Camerini Dux Margaritam Caroli V. Imperator. Filiam Paulo III. Pont. Max. Auspice sibi despondit An. Sal. 1539.* the Pope joins them.

*On the other side.*

*Henricus II. Valesius Galliae Rex Horatio Farnesio Cantii Duci Dianam fil. in Mat. Collocat. An. 1552.* My Father has the Drawing.

*On the side Wall.*

*Francis I. receives Ch. V. and Card. Alex. Farnese Legate in Paris.* My Father has the Drawing.

*Over-against this*

Cardinal on Horseback, six Youths on Foot by him. Inscrip: Meeting of Card. *Alex. Farnese* with the Emperor *Charles V.* and *Ferdinand* King of the Romans. My Father has the Drawing.

*Anti-Chamber.*

*Charles V. and Franc. I. join Hands; Pope Paul III. (Farnese) between them; Several others.* The finest Groupe of Portraits I have seen of the *Zuccari*.



*Stanza dell' Opificio di Lana frà gli Antichi.*

In a Lozenge, one on a Tree gathering Fruit, another below, &c. My Father has the Drawing; as he has also of some others of these Histories, but not remembering that he had them when I saw the Pictures, I did not inform my self what the Stories were.

*Hall of Maps.*

*Americus Vespusius*, and *Ferdinand. Magellanicus*, the same as the Drawings my Father has.

*St. Peters.*

The Bark of *Giotto* in *Mosaick* is over the Pillars, and in the inside of the *Portico*, so that 'tis seen at a great height as you come out of the Church to go into the *Piazza*: 'Tis very Beautiful, and much better Colour'd than I imagin'd: The Fisherman is the Best Figure, and is really fine. My Father has the Drawing, but without that Fisherman. My Lord *Pembroke* has one more Perfect.

There have not been many Pictures in this Church, and of Those there are few remaining, the Dampness of the place (occasion'd by the Thickness of the Walls, which So keep out the Heat of the Sun, that when you enter it you always seem to have chang'd the Climate, This) having been found Mischievous to them, Care has at last been taken of Some, by removing them, and putting Copies in their places.

*Guercino.*

The *S. Petronella* of *Guercino* is still here. 'Tis a vastly great Picture with many Figures. The Story is the putting the Saint into her Grave; *Christ* is in the Clouds, with Angels and Cherubims receiving her, where she is a Lovely Figure. The *Italians* at present are only fond of the Black, Strong manner of *Guercino*; and this Picture, one of the most Admir'd in *Rome* is of This sort, and 'tis indeed marvellously Strong, and finely Colour'd, if what is so Black, and Dismal can be so; to Me I must own 'tis Disagreeable. — but I have taken the Liberty to give my Thoughts on this Matter heretofore, pag. 99.

*Lazfranco.*

*Christ* walking on the Water, and saving *St. Peter* who attempted to do the like; the Figures much bigger than the Life; the Colours chang'd so that the Masses are seen indeed, but little of the Tincts. My Father has the Drawing.

All the World knows there are in this Church many Rich, and Beautiful Altars, Monuments, &c. a Particular of which Father *Bonani* a Jesuit has given in a *Latin* Folio, a Description only of this Church. It has also been describ'd by Prints which are well known. I will therefore only mention two, or three Particulars.

*Bernini.*

The Monument of *Urban VIII.* (*Barberini*) the Bees (the Arms of that Family) wandring about the Tomb; one of the Virtues there represented is Charity, but 'tis very Un-Antique. In endeavouring to make the Marble appear Soft, and Fleshy, the Sculptor has fallen into the

the Fault of *Rubens*, particularly in the Hands, which are too Fat, and Clumfy, tho' otherwise Gentle.

A worfe Fault is in the Monument of *Alexander VII.* (*Chigi*) the Charity There has Breasts which hang down, and are much too large. *Disso.*

*In the Church of St. Pietro in Vincoli.*

The Statue of *Moses* Sitting: as it is very Famous, 'tis doubtless very Excellent; a certain Greatness of Style throughout in the Idea, and in the Execution, and which is always found in the Works of *Mich. Angelo* must necessarily make it so; 'tis seen in some measure even in the Prints which are well known. But I cannot forbear fancying it has a Fault which has not been taken notice of by any body that I know of, and yet it struck me immediately; and upon my mentioning it to some very Ingenious Gentlemen that were viewing it with me, they all agreed my Observation was just. Every one knows the old Conceit that all Human Faces have a Resemblance to those of some sort of Animal, some more, some less; and when this Resemblance is very remarkable, it must needs be proportionably a Deformity. Now this *Moses* has so much the Air of a Goat, that either *Mich. Angelo* intended it, (which he was as likely to be Guilty of as any Man) or he Mistook his Air, and instead of raising it to the top of Human Nature as he ought, has sunk it towards Brutality. The Airs one sees in Prints are hardly ever to be de-

pended on, they seldom Reach the Character in any Degree, and very often never so much as Enter into it. My Father has a Drawing of this Celebrated Figure, which seems to be of the Hand of *Sebastian del Piombo*; This will in some measure justify my Thought, but neither does This by any means reach that Violent Expression which one finds in the Statue it self; To which I appeal.

*Villa Borghefe.*

This *Villa* takes in a Circuit of three Miles, the Garden is very Large, and cut into *Vistoes*, which come from the Palace, vastly Great, and Beautiful, and full of Antique Statues; the Walls on all Sides are cover'd with well chosen *Bas-Reliefs*, and fronted with Antique Statues; the Palace is full of such, and of Fine Pictures. 'Tis just out of the *Porta del Popolo*.

Antique.

*Caius Martius*, and his Mother *Veturia*, an Excellent Groupe. My Father has a fine Drawing of it by *Girol. da Carpi*.

Ditto.

*Seneca* in the Bath; Prodigious Expression of a Weak Old Man! He has lost so much Blood that he can hardly support himself upon his Legs, which bend, and give way under him. His Air is Savage, and very Disagreeable; so that if this Statue has any Fault, I think it is that he seems to be a Criminal that has been long kept in a Dungeon before his Execution; for his Hair is all neglected, and nasty, and his Face, and the whole Figure has an apparent want of Dignity; tho' perhaps something

thing of this may be owing to the Colour of the Statue (which is Black) and the Alabaster Whites of the Eyes. *Van Dyck* has Etch'd the Bust of this, but 'tis exceeding rare, I don't remember ever to have seen it, though my Father has: He has however the Drawing where the Head is finely finish'd by that Master, and another, (a Slight one only) by *Rubens*.

*David* going to fight with *Goliath*. This Statue is Extremely Light, as well as the *Bernini.*

*Aeneas* carrying *Anchises*, but I think much less agreeable than the *Ditto.*

*Apollo* and *Daphne*. In comparing the Beauties of several Statues when I was giving an account of those in the Palace *Farnese*, (see p. 134.) I fell into a Description of this exquisite Groupe, which therefore I will not repeat here. What I have to add is, that as the Metamorphosis is just begun, the Bark covering some parts, and the Branches sprouting from the Extremities, the whole Figure rises with such a Tree-like Sweep as at once is very Beautiful, as well as finely imagin'd: And not only the Sweep of the Figures, but the Raising of the Arms above the Head, and her Feet being put upon a Ground something higher than that on which *Apollo* is, so as to bring her Head above his, All humours the same Thought. There are two other Particulars which I will not omit; one is, that when this Groupe is shewn they strike it with a Key, or some such thing, and it rings as if 'twas of hollow Metal. The other, and much more considerable is, that *Bernini* was but 18 Years old when he did it.

Gladiator

Antique.

Gladiator going to strike his Adversary. For this purpose he springs forward, and gives himself the utmost Force that a Body so Robust, and Well set as His is capable of. The Strength of the *Hercules* is of Another kind: He appears by his own Native Force to be able to crush any thing that resists him; and one is sure by only seeing That Figure, that whoever comes against him will be immediately Finished; But the Gladiator who is much Lighter built gives Himself such Activity, and Elasticity, that all his Muscles seem to tremble with Eagerness: And tho' they would Equally be Victorious, *Hercules* would be so by the mere *Lourd* Weight of his Blow, but the Gladiator by that Vigorous Spring of His.

This Statue is the Work of *Agatius* an *Ephesian*, 'tis thought to have been in the Gardens of *Nero* in *Antium*, amongst the Ruins of which it had been bury'd 'till the time of *Paul V.* who came to the Chair *A.* 1566.

*Church of St. Romualdo.*

*And. Sacchi.*

At the Great Altar is the Titular Saint of this Church, Dying; a Celebrated Work of *Andrea Sacchi*; and remarkable not only for its Excellence, but because 'twas in a great measure Stolen from a small Groupe in the Corner of a Picture of \* *Cavedone* in *St. Michael* in

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\* He was of the School of the *Carracci*, and a very considerable Master; but whether from a Fright, or Affliction, or both, he so lost himself that he not only could not Paint in any degree like what he had done, but he would look upon his Own former Works, and ask if they were of *Cavedone*: After a Miserable Life, he dy'd in the Srret of Age, and Penury.

*Bosco.* 'Tis That where the Angels are carrying the Soul of St. *Benedict* into Heaven.

This is the more remarkable because the Theft was so easily discover'd, being from a Picture then lately done, and in a Place well known.

*Palazzo Pamfilia.*

Two Ritrattoes, *Bartolus*, and *Baldus*, *fa-Raffaele.*  
*moss. Giuriconsulti.* Prodigious Nature! especially in the Looks and Spirit of the Eyes; pretty much Finish'd; Hands, and Drapery Natural, and not *Ricercato*; All subservient to the Faces: which are Colour'd like *Titian*, (as are those of *Machiavel*, and Cardinal *Borgia* in *Pal. Borghese*.) One has a Beard which is only flung in, in a Broad manner, whereas *Raffaele* us'd to mark the Hairs with the Point of the Pencil even to a Fault: Black Caps, Green Ground.

Soldier, and Young Man; the same as the *Giorgion.*  
Print of D. *Leopold's* Gallery. To make the Young Man more Bright, he has made the Soldier Faint, Dark, and Warm, and by way of Ground; the other very much Finish'd, and with a vast Force of Colour, with great Variety, but much wrought in.

*Innocent II.* (*Pamfilio*) Infinite Force, and *Don Diego Velasques.*  
great Variety of Tincts, Unmingled. A Good Picture, but less Judgment than Fire. *Enragè.* He has not observ'd what *Guido* in the Picture of Cardinal *Spada*, and *V. Dyck* in his *Bentivoglio* has, that is, to make the Linen Transparent, which not only is more Natural, but 'tis

'tis thereby united with the rest: Here 'tis a Terrible Spot, and unavoidably draws off the Eye from the Face. My Father has this Head finely done in Crayons by *Ant. Criccolini* at *Rome*; as many others by the same Hand, chiefly after *Guido*; and those Chosen, and from his most Celebrated Pictures.

*Rembrandt.*

There is by it a *Ritratto* of *Rembrandt*, much of the same Character as to the Distinct manner of Colouring, and Bold Pencil; but Excels it even in Force, and incomparably in Harmony, and the Beauty of the several Tincts.

*Parmeggiano.*

Saint Beheading, as in the Prints; Well Colour'd for This Master; in other respects his Drawings are preferable.

*In the Garden.*

Is a *Bas-Relief* of a *Perseus* and *Andromeda* in a very particular manner: the Monster is kill'd, and lies at their Feet, and he helps her down from the Rock to which she had been ty'd. She is clad, and He naked. *Admiranda*, N<sup>o</sup>. 34.

*Pal. Lodouisio.*

*Dominich.*

Cardinal *Lodouisio* coming to the Pope his Unkle; an Admirable Picture! but (as His very often does) it wants the fine Union of the Figure with the Ground, which is the Fault too of *Albani*; otherwise the Expression as Fine, and Touching, as Usual. This, as almost all of this Master, is extremely Finish'd, but the Labour Appears, and wants that happy Disguise



Disguise of *Guido*, *Lodouico Carats*, and *Correggio*.

*Myrmillo* Dying, has the Strongest Expression of any Statue I have seen: He leans upon one Arm which gives way a little to the Weight of his Body, which evidently has no Force, because in that Action nothing can support it but holding his Thighs firm, and pressing his Legs to the Ground, but these Flag, and are slipping from under him, as appears by their being in a Position they can't hold, his other Hand is just sliding off his Thigh: His Mouth is a little open, and his Under Lip hangs: His Eyes are half clos'd, but incline faintly on one side towards the part where his Body goes to fall: His Hair is short, and clotted, and he has a Rope about his Neck, which adds extremely to the Pity we conceive for him: Under his Breast is a large Gash. See the Print in *Perrier*. Antique.

*Pal. Palavicini.*

Here is the finest Collection of Landskips in *Rome*. Cl. Lorrain.  
The Poussins.  
Salv. Rosa.  
P. Bril, &c.

*In the Gallery.*

*Gibier* kill'd, a Dog sleeping by them, &c. *Snyders*. extremely fine in the kind.

Our Lord lying Dead; the Blessed Virgin is slung upon the Ground by his side; her Face is press'd upon his Head, and almost Hid. An Angel has just taken a long crooked Nail out of one of his Feet, and shews it to another who bursts into Tears. Admirable! *Guido*.

*Capucini*

*Capucini Roma.**Guido.*

*Guido* is said to have drawn the Cardinal *Pamfilio* (who was afterwards Pope) in that Devil under the St. *Michael* in that famous Picture in this Church; so the Report ran; and he was well known to hate him sufficiently upon a particular Account, having said several Bitter Things of him: However *Guido* complain'd of the Injury pretended to be done him by this Report, and Swore he had not the least Thought of such a thing when he painted that Devil, and that he had not the extreme Rashness to affront so Great a Man in a Picture that was to remain in *Rome*: That he only design'd to make the Devil as Hateful, and Disagreeable as he had made the Angel Amiable; but that if the Picture happen'd to resemble the Cardinal, 'twas not He that was to be blam'd, but the Cardinal's Deformity. See *Mabvassia*, Part 4. p. 35. This puts me in mind of a Man of Quality, who finding his Own Character in a Vile one of *Hudibras*, when he saw the Author he Accus'd, and Menac'd him upon it. My Lord (says *Butler*) I did not mean your Lordship when I drew that Character, but if 'tis found to be Yours, 'tis no Fault of Mine.

*We Poets Sales-men are of Wit,  
We make our Clothes for them we fit.*

The Devil in this Picture is not a right Idea for the Subject, he ought to have an Air of Consequence, but he's Insipid here. The Angel is in the utmost Perfection, and has that  
marvellous

marvellous Lightness that is in the *Apollo* of *Bernini* in the Groupe of the *Villa Borghefe*, and the utmost Beauty, and Propriety of Tincts. The Air is Heavenly, but I think not altogether Proper in This place: He has an Ardent Zeal, but 'tis with such a Mixture of Effeminacy as agrees not well with his present Action: Here he should have had an Air of Force, and Authority, something like one founding the Trumpet at the Last Day, whereas his Countenance is as Soft, and Mild, as an Angel attending the Virgin in the Assumption.

*The Church of St. Girolamo della Carità.*

St. *Ferome* Dying, Figures as big, or bigger *Dominichino* than the Life; the Saint sinks down, and dies all over: His Mouth just opens, and his pale Chin falls upon his Macerated breast: His Eyes look up a little, but *those Eyes have no Speculation*. They Had Devotion in them, but all Thought seems now to be going. All this is Finely, and Artfully heighten'd by a Woman on her Hands, and Knees, lifting up his Feeble Arm, and kissing his Hand with great Fervency, and Respect.

*Church of St. Maria Trastevere.*

Assumption of the Virgin; 'tis I think the *Ditto*: Best of this Master in *Rome*, not excepting the St. *Ferome* just now mention'd; tho' indeed one can't decide positively upon two Pictures of such Different Subjects: Surely the Expression of St. *Ferome* touches the Heart as thoroughly as the Blaze of Glory about the Virgin,

gin, and the Officious Duty of the Angels, and her own Awful Majesty, and Modest Joy strikes the Imagination; One excites Pity, and Devotion, as well as the Other Reverence, and Exultation. She is in the midst of the vast Golden Roof of the Church, and whilst nothing takes off your Attention, she seems insensibly to glide up, and lose her self in the Heaven of Glory that surrounds her. This is Brightness; St. *Jerome* is the Reverse; all is Melancholy; and while every one about him is solicitous, and attentive on his Crisis, he seems to be just losing all Sentiment, and expiring. My Father has the Drawing of this Assumption.

*Lanfranc*, and the other Enemies of *Dominichin*, reproach'd him as having in this Picture of the Communion of St. *Jerome* stolen from *Austin Carrats*, which however is not True; the Stories being the Same, there must be some Resemblance in the Pictures, but there is great Difference; not one Attitude, or Expression is the same besides what was Unavoidably so. The Principal Figure is greatly different; *Agostin's* Saint is a Man that one would believe might have liv'd longer; This cannot possibly, which is therefore not only more Justly Thought, but much more Touching, and consequently has more the Effect a Picture of Devotion is intended to have.

But what if *Dominichin* had taken something from *Agostin*? what if a Man finding his Talent was not Invention, but Improving upon that of Others? he is surely in the right

to apply himself to what he finds himself qualify'd for; 'tis what the Greatest Men in Other Arts as well as This have done. Nor is One Talent less Excellent than the Other. Neither of the Artists indeed are to be Commended for what they have Not, let them however be so for what they Have.

In *Felsina Pittrice*, Part 4. p. 318. is a farther Parallel of these two Communions of *Agostino*, and *Dominichino*, and very Severely on the Latter; Tho' at the same time he says that *Poussin*, and *Andrea Sacchi* us'd to Equal it to the Transfiguration of *Raffaele*, and the Latter even to Prefer This: and both Parties may be in the Right; The Picture may have those Hardnesses, and Improprieties as *Malvasia* says it has; and that Fine Expression, and Other Beauties, as gave occasion to the Favourable Judgment given upon it on the Other side.

Villa Aldobrandini, of the Pr. Pamfilia.

The Marriage of *Aldobrandini* is an Antique *Fresco*, well known by the Print of *Pietro Sancto Bartoli*, That in the *Admiranda*, &c. 'tis inserted in the Wall in the inside of a Summer-house in the Garden; the Figures are about a Foot long. I have seen a short Manuscript Dissertation by Father *Resta* a late *Virtuoso* at *Rome*, where he endeavour'd to prove (Probably, which is all he pretends to) that 'twas painted in *Rome* by a *Greek* Painter, and he thinks that Painter was *Apelles*, who (he says) was at *Rome*. His Proofs are,

X

that

that when 'twas found in the Pontificate of *Clem. VIII.* about the Year 1600, 'twas Then judg'd by the Antiquaries to be about 2000 Years old, which brings it to the Time of *Apelles*, and a time in which Painting was Lost in *Rome*; it must then be of some Foreigner, This could be no other than a *Greek*; and *Apelles* having been There, and the Work worthy of his Name; *Ergo*. — 'Twas found in *Monte Quirinale* in digging for the Foundation of a Palace. I consider'd it very near upon a Ladder as well as at a distance. The Figures are about a Foot long; 'tis much hatch'd, and the Out-lines, and Folds of the Drapery not Always, or not Well determin'd, nor with a Beautiful Contour, but with a sort of *Worminess* disagreeable enough. As for the Colouring, whatever it Has been, 'tis Now so decay'd that no Beauty remains. The Women playing on Musical Instruments at one end are almost gone, and look Dirty. Near, the Airs of the Heads are not Fine; nor are the Lights, and Shadows distinct, but confus'd: At a Distance the *Clair-Obscure* is Improv'd, and the Airs are Fine, as are most of the Attitudes. There are several Copies of This to be seen here.

Madonna del Popolo.

*Capella della Casa Rouere.*

*Pinturicchio.*

First Altar on the Right-hand is the *Præsepe*, of which my Father has the Drawing: In a very good Manner. 'Twas before he painted the Library of *Sienna* upon the Designs of *Raffaele*,

*Raffaele*, and which (besides the other Advantages) is the best Colour'd of any thing he has done, and is moreover in perfect Preservation.

In the Picture of the Council he is said to have been assisted by *Raffaele* himself.

The next Chapel (that of Cardinal *Cibo*) is also painted by Him in the same manner.

### *Capella Chigi.*

All the Histories and Ornaments are of the Designs of *Raffaele*; the Altar-piece is of *Bastian del Piombo*, but not Agreeable; and the Other Pictures, and *Mosaicks*, are Executed Indifferently.

Sir *Nicholas Dorigny* has given us Prints of the Planets which are on the Ceiling, and which are done as seen *di sotto in su*. By These Prints the Nobleness of the Design evidently appears.

There are four Statues, One at Each Corner of this Chapel. The *Elias*, and *Jonas*, from the Designs of *Raffaele*, are Executed by *Lorenzetto* a *Florentine* very finely: The other two are of *Cav. Bernini*, not his Best.

### *The Church of St. Isidore, the Irish Church.*

The Death-bed of St. *Joseph*, one of the most Celebrated Pictures of *Carlo* in *Rome*, though done when he was a Young Man: my Father has the Drawing of this.

Monte Cavallo, or Monte Palatino,

Before the Pope's Palace where he now commonly

monly resides stand the two Horfes each with a Figure, suppos'd to be made, the one by *Phidias*, the other by *Praxiteles*; and that both are *Alexander* with *Bucephalus*; and thus it was said in Modern Inſcriptions upon them, which have been eras'd ſince; and only the Names of thoſe Sculptors are now put to them as they were anciently; whether Thoſe were Genuine, or no, the Work is Believ'd to be Theirs; but if 'tis, theſe Statues cannot poſſibly be *Alexander*; and *Bucephalus*, according to *Nardini*, pag. 186. They are very much alike, and vaſtly large: Of a Great Taſte, Extremely Great! but not Delicate; and have been much repair'd, for they are now Complete; whereas it appears by old Prints, that ſince they were ſet up there by *Sixtus V.* (in whoſe Time they were found) they were very Imperfect. Of the Horſe ſaid to be the Work of *Praxiteles*, the Fore Leggs were wanting, and half the Hinder ones; almoſt the whole Neck, and the Tail, with part of the Drapery on the Shoulder of the Figure by it. The Figure by the other wanted almoſt all the Arm on which the Drapery is, and the Horſe's Hinder Leggs were as the other, and alſo wanted the Tail. Theſe Noble Statues ſtanding upon high Pedeaſtals, and on the top of a Hill which over-looks *Rome*, have an Appearance very Grand, and Awful. They were brought by *Constantine the Great* from *Alexandria*, and plac'd in the miſt of his Baths which were on this Hill. See *Rosinus's Antiq.* pag. 13. *Nardini*, pag. 186, &c.



*The Thermes of Titus.*

We were in about 25 Chambers, in Some of which probably no Antiquary has been for some Ages; Little is remaining in any of These but Scatter'd Pieces of Grottesque.

The Room where is the *Coriolanus* had a great Range of Histories all round it of the same Size, about two Foot Deep, and a little Longer, All are Defac'd but This, which is very Dirty, and Faint. The History of *Clelia* is just discernible. My Father has the fine Drawing of *Annibale Carracci* of the *Coriolanus* done when the Painting had not been long discover'd, and was in a Much better Condition than Now. The Print of it in the *Admiranda* is taken from this Drawing which was then in the Hands of *Bellori*, since Father *Resta* had it, who sold it to my Lord *Somers*, from whose Sale it came where 'tis now happily Fix'd. The Author of a Book of Painting and Poetry, Printed at *Paris* lately, but written many Years ago, *Anonymous*, says this Drawing was in the Hands of Mr. *Crozat*; so I was told at *Rome* that *Cav. Lutti* had it; neither of Themselfes pretended to it; but the latter remember'd it with Father *Resta*; and a *Virtuoso* that I knew at *Rome* who had been very intimate with *Bellori* knew it in his Hands, and was present at his changing it with *P. Resta* for other Drawings.

In this Room the *Laocoon* of the *Belvedere* stood in a Nich like a Half *Cupola* chanel'd, and painted between with little Flourishes of Foliage.

*The Trajan Pillar.*

It stands in a Small Square, and the Ground all about having been Rais'd as Usual in Length of Time, and Clear'd away at the Bottom, it stands in a Hole, into which you descend by several Steps if you would enter the Pillar: This Hole is so Deep that at some Distance the Pillar seems to be without any Pedestal. 'Tis pity all the Filth and Nastiness which is continually about it were not Prevented, or Remov'd. The Pillar it self has a Noble Look; and not less so by being pretty much injur'd by Time, and Otherwise; 'tis of a Darkish, Grey Colour; the Work is extremely Good; not highly Finish'd, but rather a sort of *Ebauche* where the Great Parts are Only observ'd; the Airs of the Heads are Noble, tho' without any great Variety, there being a *Manner* seen throughout, and so much the Same as if One Hand had done the Whole. The Expressions requir'd by the several parts of the Story appear in the Attitudes more than in the Countenances of the Figures; for here (as indeed in the *Bas-Reliefs* Generally) the Sculptors have treated their Subjects as Historians, relating only the Main Incidents, whereas in many of the Single Statues they have like Poets wrought up, and finish'd their Matter with all the Particularities, and Beauties they could imagine. The Figures here are a little more large at the Top than at the Bottom, but seen Almost, or Altogether Equally well; the *Relief* tho' every where pretty High, being more

so in proportion as 'tis to be seen at a Greater distance.

That call'd the

Antonine *Pillar,*

Stands in a Larger Square than the Other, and is more Neatly kept. It looks not so Old, though the Difference in their Ages is so little as not to occasion That, and 'tis more Damag'd. The Work is of the same Kind, but not so Good, and seems not to be of so high a *Relief*. But possibly that may be because this Pillar is not so near the Eye, nor standing in a Hole as the Other, but upon a High Pedestal, whose Basis is upon a Level with him that Views it; 'Tis seen however very well; Especially by those whose Eyes discern Things at a Distance; and very Accurately with Glasses from some of the Houses adjacent, as I saw both the Pillars. I also went up to the top of them, from whence one has fine Views of *Rome*. The Stairs are remarkably well preserv'd, and un-worn.

The Statues of *St. Peter* and *St. Paul* of Brass Gilt are on the tops of these Pillars, one on the *Trajan*, the other on the *Antonine*, instead of those of the Emperors which were there Anciently: These New Statues were set up by *Sixtus V.*

I confess I did not observe it my self; but I have been assur'd by others that these Pillars are compos'd of single Stones pil'd one upon another like Cheeses, being hollow'd, and the Stairs, Windows, and *Bas-Reliefs*, wrought

in them before they were laid, as appears particularly by the Spiral Line that divides the *Bas-Reliefs*, which in many places does not meet that of the next Stone by a great deal.

All the Accounts given us of the Measures of these Pillars agree that the *Antonine* is the Largest, but they differ as to the particular Dimensions. *Pietro Sancta Bartoli*, who I think is most to be rely'd on, makes the *Trajan* Pillar from the bottom of the Pedestal to the top of the Statue of *St. Peter*, to be something less than 148 *Roman Foot*, whereas the other is above 200; (the Monument at *London* is rather higher.) But tho' the *Trajan* Pillar is so much Less than the other, I have hardly met with any one who judging only by the Eye has not been Mistaken, as I was, who did not doubt but that what is really the Least is the Greatest; the Reason of which must needs be that the *Trajan* Pillar is seen vastly Nearer than the Other, the bottom of it being but a little above the Eye, for the Pedestal (as has been said) is almost hid, and besides the Houses stand all round it pretty near; whereas the other is in a Wide, Open place; and the bottom of the Pedestal is not only seen, but 'tis a very Tall one, and perhaps more so than it ought to have been, for 'tis almost 50 Foot high, (that of the Monument is 40.) This Pillar therefore being seen at Such a Distance, no wonder the Eye is deceiv'd; Especially when 'tis farther consider'd, that tho' there is about 50 Foot difference in the Whole, there is not so much by a great deal proportionably

bly between the Pillars themselves, the one being about 106 Foot, the other a little above 90½. For the same Reasons 'tis also probable that the *Antonine* Pillar does not look so Old, nor so August, as the other, as well as that its *Bas-Relief* seems not so deep cut, as has been observ'd already.

*San Pietro in Montorio.*

This is a small Church a little way out of *Rome*, and from whence one has a fine Prospect of the City; but 'tis very Dark, the best Light coming in at the Door, very Disadvantageous to the Pictures; however 'tis Beautiful, and Magnificent Within, by the Goodness of Work, and Richness of the Materials of the Chapels, Altar-Pieces, &c.

Over the High Altar is the Famous Transfiguration; 'tis Painted on Board, or rather on Timber, being as I remember at least a Foot Thick, the Largeness may be judg'd of, the Figures being as big as the Life: 'tis in an Old Frame, probably the same it had at first; and is about 10, or 12 Foot from the Floor. I have consider'd it very Attentively, Near, and at a Distance. The *Tout-Ensemble* is not extremely Agreeable; the Two Principal Actions, and Lights, are really *Choquing*, much more than in any Prints of it that I have seen. The Shadows are all Alike, and in the same Degree turn'd Black; and in fine, the Picture gives no Pleasure 'till one comes to look into the Parts Nearly, Then one sees what 'tis that has made it so Universally admir'd; for besides that at  
First,

First, and before the Shadows were Chang'd there was a greater Variety of Tincts that delighted the Eye, and deliver'd it pleasantly from One to Another; whereas Now that all the Shadows are alike Black, the Flesh, the Reds, the Greens, the Blues, &c. which instead of proper Masses, and Reposes are Spots, and those not in Beautiful Shapes neither; I say besides all This, the Contours are more Open, and Elegant, and the Airs of the Heads are more Sublime, and Expressive, than in any other of his Works Here. 'Tis painted in Oil in the manner of that time Thoroughly wrought, and (tho' not to the Degree as in some smaller Pictures) the Hair, and other Particulars are done with the Point of the Pencil. My Father has two Drawings; First Thoughts for the lower part of this Picture; and the Print is so well known, that there needs no farther Description.

The Principal Subject, and from whence the Picture is denominated (tho' the Epifode has in a manner as good a Pretence to be So, as *Raffaele* has manag'd it) is truly Sublime; and this great Master has shewn how he was distinguish'd from all others for such a one. If instead of being Finish'd as it Is, This Picture were wrought up to the utmost height like Miniature; if the Colouring were more Beautiful than that of *Correggio*; if the Draperies, and other Ornaments; nay if the Heads were perfectly Natural, what a mean Work would this be if the Subject was treated without Dignity! and so Sublimely Noble as it Is, what  
Compa-

Comparison is there between those Inferior Excellencies, and This! A Man that reads this Story with Reflection will find his Imagination fill'd with Something Glorious, and Awful; but there are very few that can carry it to that height as *Raffaele* must have done in his Own Mind to make Such a Picture; or even to what the Sight of this may raise it in Minds less susceptible of such Impressions.

*On the first Altar on the Right-hand.*

The Scourging of our Lord, by *Sebastiano* Seb. del Piom.  
bo. *Venetiano Frate del Piombo*. This *Sebastian* pretended to a Competition with *Raffaele*, and (according to *Vasari*) was prefer'd to all the Disciples of that Great Master after his Death. *Mich. Angelo* Confederated with him in this Concurrence, and assisted him by making Designs for him; and 'twas believ'd he Corrected his Pictures, by making the Contours as he judg'd necessary. He made (as *Vasari* also says, *Part 3. Vol. I. p. 341.*) a small Drawing for This *Christ*, from which *Sebastian* made a larger. These Drawings my Father has, together with a Finish'd one for the whole Work. But the Picture can by no means stand in Competition with *Raffaele*: 'Tis true 'tis much Injur'd by Time, or Otherwise; but by what remains 'tis manifest *Raffaele* was vastly Superior to this Confederacy. The Colouring has a Brickly Dirtyness like Red Clay; it wants Grace, and Spirit; Every thing. Tho' *Vasari* says had he never made any other Work, by This alone he should have merited  
Eternal

Eternal Praise. I give this as Another Specimen of the Manner of the *Italian* Writers in General.

In the Portico of the *Vigne* formerly of *Mazarine*, now

*Rospigliosi.*

*Guido.*

On the Ceiling is the *Aurora* of *Guido*, which being pretty high, the Figures are bigger than the Life: a Gay Subject, and that Enchanting Painter the fittest of any to excuse it; and he has done it accordingly. 'Tis Beautiful, Gracious, and the Airs of the Heads Exquisite!

The Morning may be divided into Three parts; the Dawn; the Time when the Sky brightens with the Sun Beams, it being yet below the Horizon; and all that from the Sun rising till Noon. *Milton* describes all these finely.

———e'er the high Lawns appear'd  
Under the opening Eye-lids of the Morn.

———The Grey

Dawn, and the Pleiades before him danc'd  
Shedding sweet Influence ——

Thus sang the uncouth Swain to th'Oaks  
and Rills

While the still Morn went out with Sandals  
grey.

———The Morn

Wak'd by the Circling Hours with Rosy Hand  
Unbarr'd the Gates of Light.

*Now*



*Now Morn her Rosy Steps in th' Eastern  
Clime*

*Advancing sow'd the Earth with Orient  
Pearl.*

————— *the Sun who scarce up ris'n  
With Wheels yet hov'ring o'er the Ocean brim  
Shot parallel to th' Earth his Dewy Ray  
Discov'ring in wide Landskip all the East  
Of Paradise, and Eden's happy Plains.*

*So sinks the Day-Star in the Ocean bed,  
And yet anon repairs his drooping Head,  
And tricks his Beams, and with new spang-  
gled Ore  
Flames in the Forehead of the Morning Sky.*

For These three Parts of the Morning the *Italians* have as many Names, *Albe*, *Aurora*, and *Mattina*; and all these are express'd in this Picture: the First by a *Cupid* bearing a Torch representing the Morning Star, which is very bright at the first opening of the Day; *Aurora*, a Figure of a Young Woman in the Clouds dress'd in White and Yellow carrying Flowers; and lastly *Apollo* in his Chariot drawn by fierce dappled Horses, pushing away the Clouds, and substituting Glory in their place; and to express the Chearfulness of this Sweet Time, the Hours Hand in Hand come on with great Alacrity. They are young Nymph-like Figures that almost encompass the Chariot of *Apollo*, and make a principal part of the Beauty of this Lovely Picture.

How many Fine Pictures, and Beautiful Pieces of Poetry are owing to the Invention of *Personizing* Things! The Description of the Forms, Habits, Arms, &c. of these Feign'd Beings, and their Discourses, and Actions say as Much, or More than plain Narration, but in a manner vastly more Entertaining: And in Painting, and Sculpture such Figures express That most Delightfully which Those Arts cannot Otherwise express at all. There are innumerable Instances of This kind; a Collection of Some of them, with proper Reflections, might be a useful Work. If I had Leisure, and was Qualify'd for it, I know not any thing that could be a more Delicious Amusement than to compose such a one.

There is one Image in a Poem little known, ('tis the *Lusiad* of *Camoens*, in *Portuguese*) as fine as any I remember in its kind. The Story is the Expedition for the Discovery of the *West-Indies*; they found a dangerous Promontory in their way, and 'tis describ'd *Canto 5. Stanza 37, &c.* 'Tis introduc'd by saying there first appear'd over their Heads a vast great Black Cloud, then comes the Figure, a Human Form of a Colossal Height in a Menacing Attitude, his Face envelop'd with a Cloud, through which is seen his Hollow Eyes, Black Mouth, double Row of Teeth, Dropping Beard, Hard, Curl'd Hair, Clotted with Dirt and Clay, and an Earth-Colour'd Complexion. This Fantom tells them in a Hoarse Voice, as from the Abyss, what Mischiefs should befall future Fleets sailing that way. *Raffaele, to say*

say that an Earthquake happen'd at Such a time, has painted a Gigantick Figure Heaving up the Earth; His Look, and Attitude is Terrible: 'Tis among the Lesser Works in the *Vatican*. And to express the Rain that fell (as 'tis said) in answer to the Prayers of the *Theban* Legion, the Sculptors of the *Antonine* Pillar have made the *Jupiter Pluvius* a Half Figure, fore-right, Arms extended, and Water pouring down from every part.

But of all the Images of the Deity nothing can be Nobler than that in the 18<sup>th</sup> Psalm, where amongst other things 'tis said, *He flew upon the Wings of the Wind*. I wonder the Painters have not made use of This; 'tis finer than *Jupiter* on his Eagle, an Old Man on Clouds supported by Boy-Angels, or any other that I remember to have seen in Painting, or Sculpture.

These are but Hints, for I find I am gotten into a sort of Digression.

*In the Church of S. Andrea della Valle.*

This Church is a very Noble one, and very Light; the Grand *Cupola* of *Lanfranc*, and the Tribunal, or *Mezzo Cupola* of *Dominichin*, with the Angels, and Ornaments, appear at one View as one enters the Church; and being very Bright, and Gaily Painted, strike the Eye, and give a vast Pleasure from the mere Beauty of the Colours. Both these Masters have here shewn how Great they were; particularly *Lanfranc* for This kind of Painting, which is *Fresco*, and at a vast Distance; Certainly

Certainly no Man ever carry'd This to a greater Perfection. 'Tis Strong, and Beautiful, and to make it appear so Below where the Beholder was to be plac'd, 'tis amazing to see what Art has been us'd in making every thing so Gross, and Hard, so Rude, and even Disagreeable, when one comes where he was when he painted it. These Works need not be particularly describ'd, That being done for the most part by Prints, or in the Lives of these Masters by *Bellori*, &c.

The *Cupola* of *Parma* by *Correggio* is Exquisitely fine, as to the Invention, Painting, and Colouring, consider'd as a Picture, not as a *Cupola* to be seen at a great Distance; for in truth it has not a good Effect Below; inso-much that if you came into the Church without knowing any thing of the matter, you might possibly not observe it; whereas This of *Lanfranc* by its vast Strength, and surprizing *Fulgore*, commands your Attention; and is indisputably the Principal *Cupola* in the World, and the Greatest Manner of Painting *Fresco* to be seen Afar off; as the Gallery of *Farnese* by *Annibale* is the most Perfect for a Nearer View.

*S. Andrea à S. Gregorio in Monte Celio.*

One goes to this Church through an Unfrequented Ill way, and finds it Deserted, and in a Bad Condition: On the two Sides of it are the Pictures of *Guido*, and *Dominichin*, done at the Same time, and consequently in Concurrence: They are both of them Dirty, and Injur'd,

*Guido.*  
*Dominichin.*

Injur'd, particularly by the Rain Water coming through the Ceiling, and running down. The Subject of that of *Guido* is St. *Andrew* falling on his Knees upon sight of the Cross on which he was going to be Martyr'd, (my Father has the Drawing of the Head of the Saint) the other is his Flagellation. Prints there are of Both, by which some Judgment may be made of their Merit.

*Dominichin* was in Some respects under a great Disadvantage in this Competition; He was then but about 27 Years old, whereas *Guido* was above 40; and what was still much more, He was a Mild, Devout, Modest Man, very subject therefore to be born down, and Oppress'd by *Guido*, who was of a Temper more fit to make its way in the World. Besides, he was persecuted by a more Terrible Adversary than *Guido*, that was *Lanfranc*; who was indeed of the same Age with himself, but of a Spirit which that Soft, Humble Man was by no means fitted to Grapple with.

But he had the Advantage as to the Subject, which was more apt to stir the Passions, especially of the Multitude, who were to be the Judges. Which of the two was the better Painter I am not about to say; in Some Views *Guido* was, in Others *Dominichin*: Both had their Excellencies, Both ought to be Esteem'd. 'Tis certain nevertheless that in the present Case the Preference was Generally given to *Guido*, so that poor *Dominichin* despairing of Employment in *Rome*, had resolv'd to try his Fortune Elsewhere; but That was deferr'd upon

on his Undertaking the Communion of S. *Jerome* in the Church of *San Geronimo della Carità* by the means of a Priest of his Acquaintance, which rais'd his Reputation; and 'tis indeed an Admirable Picture. I shall give some Account of it hereafter.

*Annibale Carracci* however declar'd himself in his Favour,

*Victrix Causa Diis placuit, sed Victa Catoni.*

And 'tis \* said that he acknowledg'd an Old Woman had taught him to judge in This Case: She seeing This Flagellation, shew'd it her Child with much Emotion; but casting her Eyes on that of *Guido*, went away Unconcern'd.

*Algar di* on the other hand (in a Letter to Count *Malvasia*, see *Felsina Pittrice*, Part 4. p. 318.) prefers the principal Figure with the Landskip of *Guido* to the Whole Picture of *Dominichin*, and flatly denies the Story of the Old Woman, without giving any Reason for so doing; but he says he had been several times at the Feasts of that Church, and had only seen old Women endeavour to quiet their peevish Children, by the Example of that Boy in *Guido's* Picture who did not Cry as they did.

If *Annibale* only meant that That Picture was Best which most touch'd the Passions, and that Common Sense was a good Judge of That he was certainly in the Right; and thus an

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\* *Bellori* in the Life of *Dominichin*.

Old Woman, or the Multitude, might teach us to decide upon the Merit of two Pictures of the Same Subject; But surely in the present Case he ought not to have rely'd absolutely upon his Old Woman, who might easily be suppos'd to be more affected with the Whipping of the Saint, than with his Tender Sentiments of Devotion: She would in her Imagination bring home to her self the One, more probably than that she would be livelily affected with the Other; she might feel the Scourge on her Back, sooner than the Piety and Resignation in her Heart. *Annibale* therefore should have allow'd for the Difference of the Subjects, and then judg'd for himself, and not have let such an Important Decision turn upon the Accidental Flutterings of Nature in any one whatsoever.

*Algar di* indeed trusts not to Another, but expects Others should do so with respect to Him, for he decides positively, without offering at any Argument to support his Judgment; and he manifestly builds upon a False Foundation, because he takes not In the most considerable Circumstance of the Question: He regards not the manner of Thinking, but the Execution only. The Drawing, Colouring, and Pencil, are undoubtedly very material Parts of Painting, but not So material as the Thought, and Expression; in These the Painter applies himself to the Heart, and Understanding; the Other are address'd chiefly to the Eye. To judge Thus of a Picture is like judging of Musick by the mere Sounds only,

without considering what Passion, or Sentiment they are intended to Express, or Excite.

As for the particular Dispute concerning the Merit of these two Pictures, as That has Slept long ago I shall not Revive it: But without that what I am going to say is to be understood as giving any Advantage to *Dominichin*, I don't doubt but that the General Decision at that time in favour of *Guido* was (as it almost always happens) more occasion'd by Considerations intirely Foreign, than those that were Pertinent; 'twas chiefly owing to the Gentile, Over-bearing Temper of *Guido*, oppos'd to the Meekness, and Modesty of his Concurrent; when These different Qualities are in Competition, 'tis well known which will have the Advantage (*Cæteris paribus.*) But what is worse, the First often crush the other, even when supported with a Superiority upon the main Question. Posterity indeed often does Justice, and makes some Amendments to Injur'd Merit, by a Fame too Late however to be very Valuable. This was the Case of *Dominichin*, and he was very Sensible of it, when *Lanfranc* was Criticising a Work he was upon, and had the Prejudices of the Multitude on his Side, after several Other Faults found, and which *Dominichin* heard with great Patience, and Submission, he said Such a Limb was too Short; The Oppress'd Ingenuous Man reply'd Mildly, *It will be Long enough a few Years hence.*

I have told this Story, and made these Remarks; to shew by Examples the several



wrong ways of Judging: Not enough using our Own Reason; the Misapplying Good Principles; the rejecting Those for Others less Considerable, or False; the not taking In the Whole of the Case; and being influenc'd by what is Foreign to the Subject.

*Palazzo dell' Accademia.*

Here is the *French* Academy; One of the Many Instances of the Nobleness of Mind of *Lewis XIV.* 'Tis free to All Nations; but at the time of the Year when I was there nothing was done.

There is One Circumstance that makes this place as well worth visiting as almost Any in *Rome*: Here are Casts of all the principal Statues; Many of which are Thus seen much better than by the Statues Themselves; I mean Those that are in Disadvantageous Lights, or Positions. Besides Here one has the Convenience of Steps, so that one may come Near any part, how remote soever from the Eye as one stands on the Ground; and Here moreover All these fine Things are brought together, and Seen at Once, and so may be Compar'd one with another, as I did with a great deal of Pleasure.

The Magnificence, and Beauty of the Churches, and Palaces of *Rome* must be Seen to be Conceiv'd; particularly the Churches; such Profusion of Gold, Silver, Marble, &c. and so Artfully dispos'd! Many Chapels as it were Wainscotted with Marble; Pavements of the same, and These in the most Beautiful

Figures, and Colours; for the Marble is commonly Antique, and Finer than any is Now found in the World; nor is it known what part of the Globe produc'd This. Candlesticks there are of vast Dimensions, Some of Gold, Others of Silver, supported by Angels as large as the Life. Monuments with Canopies of Marble of the height of two, or three Stories of our Houses, with the Folds reaching down to the Ground, and tumbling finely upon it. In short, to see *Rome* in some Views, it appears to be the Habitation of the Masters of the World, and where the greatest Genius's have exerted themselves. In Others, Slavery is Palpable; and Art one would think neither Has been, nor ever Would be.





## P I S A.

THE Urn in which the Tribute was brought which the *Romans* paid to the Emperor: Marble, Large! 'Tis plac'd by the Dome, on a Pillar of Granite: Upon it is a fine *Bas-Relief* of several Independent Figures, and amongst them That commonly called *Trimalchio*, supported by a Faun.

In the Wall of the *Dome* are several Antique Inscriptions, put Carelessly as Ordinary Stones, some Upside down, some Sideways, &c.

On the side of the Dome going in is the Tomb of the Countess *Matilda*; upon it is a Boar-Hunting, a Fine Taste; Antique: the Tomb it self is So.

In the Dome is the Dispute of the Doctors: *Benozzo Gozzoli*. My Father has above thirty Figures of this in three Several Drawings. 'Tis painted in Oil, and hung upon one of the Pilasters.

In the *Campo Santo* are Paintings of several of the O'd Masters: the Best of which are of *Benozzo Gozzoli*. These Pictures are Describ'd by *Vasari*, and there are little Prints of them in the Book that the *Milani's* have publish'd of this Place; so that I need not enlarge. *Ditto.*

Here are about Fifty, or Threescore Antique Tombs full of Fine *Bas-Reliefs*, most of them *Greek*.

## S I E N N A.

*Meccarino.*

The Dome stands upon a Hill; a Noble, Large, Old Church; the Pavement is chiefly of *Meccarino*, but some parts of it are by his Disciples; 'tis a Work very famous, and deservedly so. The Out-lines of the Figures are cut into the Marble, which being White, and those Lines fill'd with a Dark Colour, as are the Gravings which make the Shadows; the Whole is a *Clair-Obscure* like a Silver Plate for Printing fill'd with its Ink, and wip'd ready for the Press: These Out-lines having been cut by common Workmen, are not so Elegant as they ought: The Figures are as big as the Life, and the Stories are from the Scripture. That of *Abraham Offering* is most esteem'd, and is accordingly kept cover'd.

At a private House in *Sienna* (I have forgot the Name of the Street) I saw the Original Drawings of the Whole, and the Carton of Part of this Pavement.

*Pinturicchio.**Raffaele.*

In the Library is painted ten Histories of the Life of *Pius II.* *Vasari* says they are of *Pinturicchio*; the Cartons however he owns were made by *Raffaele*, who was his Cotemporary under *Pietro Perugino*, and then very Young: They say here that he Painted, at least Assisted in the painting of the first Story on the Right-hand coming in. What the Style is will be easily conceiv'd by those acquainted with that of *Perugino*, and 'tis indeed very Good: The Colouring is extreme Beautiful,

ful, and the Work in general so preserv'd, as if just come from the Pencil.

L U C C A.

*Church of S. Giovanni.*

A Fine *Madonna* of the *Frate*, (*Fra. Bartolomeo* is always so call'd.) She is Sitting, and there are two Saints standing by her on each side. At the Foot of the Throne is an Angel playing on a Fiddle, quite turn'd black, and spoil'd. By the Wall of the City under a Shed is a Large Brass Cannon, at the Great end of it is a very fine Head, bigger than the Life; over it is written *Carolus Albertus fec.* *Fra. Bartolomeo.* *Carolus Albertus.*

*Santa Maria Corto Landini.*

The Assumption; a Great Altar-piece: *Guido*. Lightfome Manner; very fine.

On the Left-hand of the Altar a *Madonna* *Ditto.* in the Clouds, and two She-Saints, of which One holds a Chalice.

*Church of S. Romano of the Dominicans.*

A *Madonna di Misericordia*; many Figures: A most Excellent Picture. *il Frate.*

There are few good Pictures in this City, and those that are, have been generally suffer'd to go to Decay by the Carelessness, and extreme Ignorance of the Religious to whom they belong.

*P A R M A*, continu'd from pag. 30.

*The Church of St. John. Large and Beautiful.*

*Correggio.*

The *Cupola* is painted; God the Father, and *Christ* crowning the Virgin, (of which my Father has three several Drawings) Enrich'd with an infinite number of Angels. There is a Gallery round this Church; about the middle between it, and the Ceiling is painted in Squares about one Yard and a half long, adorn'd with Festons, and all kind of Ornaments, where are the Sacrifices, of which my Father has One; a Drawing. And here too are those Single Figures sitting with Cartels: My Lord *Pembroke* has Drawings of some of them. They are in Print by *Biscop*. My Father's Drawing above-mention'd shews the Order, and Manner of placing these; for in the upper part of that Drawing *Correggio* has given a Specimen of the whole Gallery: There is that Sacrifice which is the principal Subject of the Drawing, and on each side one of the Figures sitting: the Same goes all round the Church. The Altar-piece was to have been painted by *Correggio*; my Father has the Drawing of it. A Heaven, on the back of which is another lesser, where the Virgin is. 'Tis upon the Authority of *Padre Resta* that I say this was intended for this place, and that 'twas not executed upon account of the Expence of it. Certain it is, here is now no Altar-piece on the Great Altar, which is very  
Rare

Rare in *Italy*; and the Reason here given is, that 'twas thought none since *Correggio* was Worthy to paint one.

*Chiesa di Sant' Antonio Abbate.*

The *Madonna*, with the SS. *Mary Magdalen*, and *Jerome*, of which my Father has the Drawing, together with the Head of the *Magdalen* in Crayons by *Barocci*; 'tis Grav'd by *Agostino Caracci*. The Figures in the Picture are as big as the Life. There is I believe ten Copies of this Picture in *Parma*, Altar-pieces. 'Tis Exquisite, and very well Preserv'd; very Bright, and Beautiful. Several of the Copies are very fine, and in the true, Old Taste.

*The Gallery of the Duke of Parma.*

This Gallery has Plaister'd White Walls, the Pictures are hung on them. Over the Door coming in, turning back, and looking up, one sees Pope *Paul III.* (*Farnese*) and the Cardinal *Farnese*, a Messenger coming to the Pope. Figures at Whole Length; Exquisitely fine! *Titian.* The Pope is Sitting; the Air of his Head, Wise, and with great Dignity, and is very Strongly painted. The Messenger has not that Force, and appears to have great Awe. The Cardinal looks upon the Messenger, but is less Strong still, as being farther from the Eye. The Whole well Preserv'd, and very Beautiful; much in the Style of that Noble one the D. of *Somerset* has of the Family *Cornaro*.

A *Madonna* sitting, the *Christ* lies asleep by her; she chucks the St. *John* under the Chin *Parmeggiano.*

Chin as he approaches to them; the Figures as big as the Life; the Air of the *Madonna* is perfectly fine. The Colouring very Red, and Rawish, as this Masters commonly is, but (as it must needs be) his Pictures have not the Lightness, and Delicacy as his Drawings.

*Annibale.*

A *Pietà*; the *Christ* is exactly the Same, the same Air of the Head, the same Attitude, the same Tinct of Colour as one in Small (a finely finish'd Sketch) which my Father has, but the Boy-Angel holding the Crown of Thorns in That is not Here; and the Angel which holds up the Arm is not Kissing the Wound as in That, but looking towards another Angel as showing it, which other Angel points to the Wounds in the Feet, and appears Griev'd. 'Tis as big as the Life, and highly Finish'd. A Celebrated Picture, as is the *Parmeggiano* just now describ'd.

*Raffaele.*

The same *Madonna* as that in the Little Cabinet of the Duke de *Bracciano*. Both are contended for as the Right; and both are exactly in the manner in all respects as another *Madonna* my Father has (not quite so large.) I consider'd These in that particular View, and can be so positive, that if either of These are Right, I see no reason to doubt of That being so too.

*And. del Sar-  
no.*

The famous Copy after *Raffaele* of *Leo X.* &c. This they make a great Affair of, and attest it here to be better than the Original in the Collection of the Great Duke. 'Tis indeed better Preserv'd, and the Colouring Brighter: So that if This is the same Copy *Vasari* speaks of;



of, the difference is Now very Visible, whatever it was in his Time. But there Is, and always Was, a more Material difference; 'tis not so Good by a great deal; 'tis not so Touching, it has not that Sublimity, that Dignity, that Force, but is Raw, and Tame: In short, 'tis a Picture in no degree Equal to what one would Expect, supposing it to be That of which *Vasari* tells the Story.

Her own Picture; the same with that of my Lord *Cadogan*, but Here the Musical Instrument is Damag'd, and gone, and the other Head is not here; nor is This so Good a Picture.

*Bacchus*; a Single Figure.

A *Madonna*, very *Coregesca*, a small Picture, extremely fine! My Father has the Drawing. There are several other *Madonna*'s here of the same Master, and the same Taste.

*Annibale,  
Schidone.*

### *In the Cabinet.*

A Fine Missal, bound in Silver Plate, a little above the Size of a *French* 12°. At the end of it on an Altar is written, *Julius Clovius Monumenta hæc Alexandro Farnesio Domino suo faciebat M. D. XL. VI.* This Missal is vastly beyond whatever in the *Vatican* is ascrib'd to this Master. Those indeed have been Retouch'd by *Padre Ramelli*, (of the same Order as *D. Jul.*) and now alive: but This is perfectly well preserv'd, and is admirably well Drawn, and Colour'd, equal to Any Master: The Taste in General is Chaste, and Gentile; in some of the Figures more especially there is an Inclination toward the Style

*D. Giulio Clovio.*

Style of *Mich. Angelo*, but without his Extravagance. All the Pictures have *Grotesque* Ornaments about them; the Colouring of which humours the general Tinct of the Picture, with much Beauty, and Harmony.

*Ditto.*

A Single Picture in *Miniature*, with a Frame, and Glafs; 'tis a *St. John*; but in a Style different from that of the *Missal*; and like those of this Master in *Florence*.

*The Gallery again.*

*Correggio.*

The Marriage of *St. Katharine*, the Virgin is a Profile, and the *Christ*, and *St. Katharine* look up in her Face: A small Picture; Fine Bright Colouring; his Best Manner; well Preserv'd.

*Raffaele.*

The *Madonna della Gatta*, call'd so because of a Cat upon the Ground at the Foot of the Virgin; the *Christ* is on the Lap of his Mother holding out both his Hands to *St. John*. The Picture is not of the Best of *Raffaele*.

*Parmeggiano.*

*Lucretia*, Half Figure, big as the Life, Face in Profile. Very fine.

*Annibale.*

A Dead *Christ*, the same as that at *Poggio à Caiano*. This also appears to be Right.

*Correggio.*

An Exquisite *Madonna*, a Half Figure only, the same Attitude as the *Zingana*.

*Titian.*

A Fine Copy of the *Magdalen* of *Correggio* by *Titian*, the same Size. The Blue, and the whole Picture well Preserv'd.

*Correggio.*

The famous *Zingana*, the same Size, and the same faulty Drawing of the Hand (I forgot to observe the Foot) as the Copy my Father  
ther

ther has of it by *Annibale Carracci*. As for the Brownish Tinct of Colouring it had That too without Doubt, and from thence was called the *Zingana*; but of That one cannot judge otherwise Now, the Picture being horribly Spoil'd; the Colours seem to have been Broil'd, and are Re-painted, but not so as to unite with the Old, so that all is in Spots; the Boy a-top is just gone. This Picture was made for a Cardinal of the House of *Farnese*. My Father's Copy is Exactly of the same Style with many others I have seen of *Annibale*, and is Undoubtedly of Him. The Pope has a Copy of this Picture; and there are several Others in *Italy*, and *England*, some Large, and some of the same Size with This, but I saw none Good. 'Tis a *Riposo*, the Virgin resting her self in her Journey to *Ægypt*. She sits on the Ground, the Child asleep in her Lap, Both in most Lovely Attitudes, and the Expression of Sweetness, and Innocence in Him, and of a Motherly Tenderness in Her is so fine, that one may fairly say 'tis now Inconceivable, the Original Picture being spoiled, and there being none but Copies or Prints that we know of left, but These justify us in carrying our Imaginations as high as possible. The Poetry of this Picture is Delicate: The Virgin is in a Solitary, Obscure Place, under the Shade of a Palm-Tree, a Boy-Angel is drawing the Branches over them, the better to protect them from the Heat; and Birds in the Glade, and a White Rabbet (staring up at her) prettily enrich the Picture, and at the

same time help to express the Solitariness of the Place.

*The Church of the Madonna della Steccata.*

*parmeggiano.* Here are four Half *Cupola's* painted in Colours, the Pilasters are in *Clair-Obscure*, and all the Ornaments throughout are of *Parmeggiano*. The *Cariatides* and such like Figures are painted on those Pilasters (whether the Square Pillars, or those which are Flat against the Walls) four or five Figures one over another are on all those Flats, with Ornaments for the space of a Yard or two interpos'd. The *Cupola's* are so High, and the Church so Dark, that one cannot make a very positive Judgment concerning them; but for the rest here is not that Appearance of a Decay in the Genius of *Parmeggiano* as *Vasari* intimates; at least I don't observe it. My Father has several Drawings of these Ornaments, Figures, and *Grotesques*.

*The Palace of the Duke; which is distant from the Gallery, and in another part of the Town.*

*Annibale after Correggio.* The first Apartment is All of *Annibale Carracci* after *Correggio*. There are I believe about 30 several Pictures, the greater part of which together compose the Whole *Cupola*; the Figures are of the same Size as the Originals, perhaps three times bigger than the Life. The rest are Copies of several of his Other Works; Some of which are destroy'd. In all these *Annibale* has admirably well imitated  
the

the manner of *Correggio*, to that degree that one may almost say they are Equally Fine; and they are well Preserv'd. All These are in Oil, though the *Cupola* is in *Fresco*: The Manner of Painting Broad, and very Great.

*In another Room.*

A *Madonna*, very Hard: but she has a Virgin-Modesty as finely express'd as Any this Master has done. *Raffaele.*

*Virtue* shewing a General (who is before her on his Knees) the Temple of *Fame*; there are several Soldiers; all is highly Finish'd. The Colouring is very Thick, and Bricky, the Pencil Heavy, and the Whole not very Agreeable; as may be said of what he has done in Oil Generally, and of Some in *Fresco*. *Giulio Rom.*

*In another Room.*

A Holy Family; very fine. My Father has the Drawing highly Finish'd, only there is a difference in the Back Ground; the Picture has a Landskip, and in the Sky are two Angels holding a Curtain: the Drawing places the Figures Within-Doors, and a Landskip is seen through a Window in one Corner. *And. del Sar-  
to.*

Here are several other Apartments, but nothing in them Considerable.

MODENA, continu'd from pag. 29.

*Palazzo Ducale.*

*Correggio.*

*Notte*: Perfectly well preserv'd, and has that admirable Splendor that 'tis always remark'd for; and indeed 'tis perhaps the first Picture in the World for the *Clair-Obscure*. The greatest Masters in this part of Painting are *Correggio*, *Rubens*, and *Rembrandt*. The First, and Last of these generally kept their Lights more Contracted; or (as one may say) their Principal Lights are more Principal; whereas *Rubens* is more Diffus'd, so that the Subordinate Lights approach nearer to a Competition with the Principal one, and spread themselves even to the Extremities of the Picture. In This of *Correggio*, the Child, and Virgin is one amazing Spot of Light, but the Shepherds partake of but little of it, comparatively; the Sky indeed is pretty clear, but several *Tones* lower than the Grand Light. The same may be said of the *Magdalen*, *Io*, &c.

The Picture is the same with the Print of *Metelli* (only as to the *Clair-Obscure*) but the Drawing my Father has, which nevertheless was undoubtedly made for it, is pretty Different from it both as to the Figures, and their Disposition; and also the *Clair-Obscure*, the Light being more Diffus'd. The Figures are as big as the Life; 'tis Prodigiously Sweet, the Colouring Inimitably fine; The Drawing as usual, particularly the Old Shepherd at the side

side of the Picture (a Whole Figure) is the Extravagance of *Correggio*: In short, the Excellence of this Picture is in the *Clair-Obscure*, and Colouring. These *Correggio* seems to have had chiefly in his View when he painted it, and he has succeeded to the Utmost Degree of the Sublime.

That *Correggio's* Drawing is Incorrect is certain; as it also is that he had a most Angelical Grace: How these seeming Inconsistencies are Reconcil'd I will in short explain.

It must be observ'd that Drawing is to give the Appearances of Things as they present themselves to our Eyes, whether as to their Proportions, or Forms, in which 'tis incontestable there is One sort of Grace; but there is Another in the General Airs, and Attitudes: By These the Thought of the Painter is seen, by the other 'tis So shewn as also to please the Eye.

This Distinction between the Grace that results from the Beauty, and Correction of Design, and that of the Idea, is very Evidently seen in Drawings, which (Generally speaking) have more Grace in the Ideal kind than even Pictures themselves, but with Notorious Incorrectnesses in the Other. Now 'tis in this Latter kind that *Correggio* excell'd; and that in Such a degree as perhaps no Modern ever did more, not even *Raffaele*, *Parmeggiano*, or *Guido*.

When Both these kinds of Grace are seen together, the Picture is no doubt more Perfect; and *Correggio* would have been more Excellent than he is if his Works had Correct-

ness, and Beauty of Drawing, as well as Fine Ideas. But what he Has, join'd to his Lovely Colouring, and Delicate manner of Painting, sufficiently justifies the vast Esteem we have for him.

This ought not however by any means to be extended to Excuse a Neglect of Drawing. 'Tis a very considerable Circumstance in a Picture, whether a History, or Portrait, chiefly in the Latter, for several Reasons not Now to be enumerated. Even a Landskip, Fruit, Flowers, or whatever it be, is Much the Better, or the Worse, according as the Drawing is, because One great part of the Business of a Picture is to delight the Eye, which is done as well by Forms, as Colours. And tho' the want of This Property may be More than compensated by Other Good ones, let us Painters be Sure of Those before we Neglect That: nay, if we could be secure of all those that *Correggio* had, He that has not Ambition, and Industry enough to Endeavour to be Greater than *Correggio* will probably for That very Reason never be Equal to him by many, many Degrees!

Father *Resta* (heretofore mention'd) in a Manuscript I have seen of him, which Mr. *Kent* has favour'd me with the Use of, tells us several Particulars relating to this Picture worth remembering: He says it was made for an Altar in S. *Prospero* in *Reggio*, and gives a Copy of the Contract, the Original of which he affirms to be then in the Hands of *Sig. Cav. Donzi* Gallery-keeper of the Duke of



*Modena*, which because 'tis Curious I will transcribe.

*Per questa nota di mano mio io Alberto Pratonero faccio fede a ciascuno come io prometto di dare a Mastro Antonio da Correggio Pittore Lire Ducento otto di moneta vecchia Reggiana e questo per pagam° d'una Tavola che mi promette di fare in tutta eccellenza doue sia dipinto la Nativita del Sig° nostro con le figure attinenti secondo le misure e grandezza che capeno nel disegno che m'ha' porto esso Mastro Antonio di man sua*

*Alli XIII. di Ott. MDXXII.*

*Al sodo giorno gli contai par parte di pagam° lire Quaranta di Moneta vecchia.*

*Et io Antonio Lieta da Correggia mi chiamo haver riceuuto il dí e millesimo sopra scritto quanto é sopra scritto, & in segno di ciò questo hó scritto di mia mano.*

*Fuori ——— Scritto della Tavola di S. Prospero fatto dal Correggia.*

*Stá scritto in un foglio di Carta che há per merco un' Aquila coronata.*

*Lire 208 di moneta vecchia di Reggio sono circa \* doppie otto di moneta nostrana*  
1713.

Thus far Father *Resta* in this Place; only that in the Margin he accounts for the Mark of the Eagle, and the Word *Correggia* which I omit; 'tis a Story of an Apparition of the Virgin to one *Giberto* of *Austria*; but he

\* 6l. 16s.

takes no notice of *Correggio's* writing his Name *Lieto* instead of *Allegro*.

It was upon occasion of a Sketch made for this Picture, and then in the Hands of *Sig. Ghezzi* a Painter at *Rome*, that Father *Resta* wrote the Discourse where this is inserted; This he says differs from the Picture, and judiciously remarks that the latter would have been Better had he follow'd his First Thought in the Sketch; for There the Action is in a place Inclos'd, with only a little Window, as being a better Shelter from the Rigour of the Season; and the Night is more express'd, as being Darker, and a Moon appearing amongst Clouds: in all which Circumstances the Sketch agrees with my Father's Drawing abovemention'd.

Father *Resta* says he had seen in the Hands of *Sig. Pinotti* at *Correggio*, another Original Sketch for this Picture upon a larger Cloth than that of *Sig. Ghezzi*, but much torn, the Colouring of which was more Languid. And that there was a fine Copy of this Picture by *Annibale Caracci*, which was bought by the Duke *d'Uccedo* Ambassador of *Spain*.

*Disso.*

The *Madonna*, and *S. George*, with Boys, &c. (a Drawing of one of which Boys my Father has, and of the *St. George*;) This is in some Respects the Reverse of the *Notte*; the Light spreads as in Pictures of *Rubens*; and the Outlines of the Figures cut against the Ground; so that this is in a Manner between the Last, and most Delicate, and the *S. Cecilia* of *Borghese*, which is his First *Andrea Mantegna*-like Manner. In

*In a Back Chamber.*

The *Madonna* above, and Bp. in his Rich *Ditto.*  
Cope below, &c. of the same Character with  
the last mention'd. My Father has a *Ricalco*  
of a Fine Drawing of this: as he has Copies  
of several Other Drawings, as of the *Madonna*  
and *S. George*, &c. of which I take no notice.

*In another Room.*

A *Madonna* sitting, with four Saints stand- *Ditto.*  
ing; big as the Life. This is in a Manner be-  
tween the two last, and the *St. Cecilia*. *Cor-*  
*reggio* was here apparently making his Ad-  
vance from that First Manner towards a Bet-  
ter, as in Those two he was got something  
farther towards that Sublimity to which he at  
length arriv'd.

The *Madonna* of the *Go-Cart*, because the *P. Perugino.*  
*Christ* is in such a Machine. Mr. *Flinck* of  
*Rotterdam* has the Drawing which is ascrib'd  
to *Raffaele*, but not judg'd to be Certainly of  
him by Mr. *Flinck*; however 'tis certainly  
not of *Pietro Perugino*, of whom this Picture  
is said to be.

*In another Room.*

Over against the Window is the *St. Roch* of *Annibale.*  
*Annibale*; the Figures as big as the Life; it  
takes up That Side of the Room. 'Tis well  
Preserv'd, Strong, in his Dark Manner, not  
very Touching.

On another side is the Assumption, of which *Lod. Caracci*  
the D. of *Devonshire* has the Drawing.

*Ditto.*

On the other side of the Room is the *Madonna* with several Saints, of which Dr. *Mead* has a Sketch, and my Father a Drawing by *Guido* of one of the Saints. Both these Pictures of *Lodovico* seem to have been intended for Altar-pieces; the Figures are considerably bigger than the Life; Both are Exquisitely Good, the very Utmost of this Master; Intirely in the Style of *Correggio*, and perhaps Equal to him: Even the Drawing has Something, but the Best of him. The Air of the Virgin in the Assumption is particularly Excellent, but not in the Soft, rather in the Haughty, Majestick Character. She, and the Angels accompanying her, seem to slide away as if they were *suck'd* up into Heaven, and just going to leave us. Neither of these Pictures have any Blackness, but are Bright where the Subject requires it, the rest is full of Reflexions, and Transparency. Both in the Utmost Preservation.

*In another Room.*

*Dosso da Ferrara.*

*S. George*, the same as that done for an Ancestor of my Lord *Pembroke*, which he parted withal to King *Charles I.* and which Now Monsieur *Crozat* has. This is ascrib'd to *Dosso da Ferrara*, and is bigger than that of *Raffaele*, for 'tis of a Size between a Three Quarter, and a Half Length.

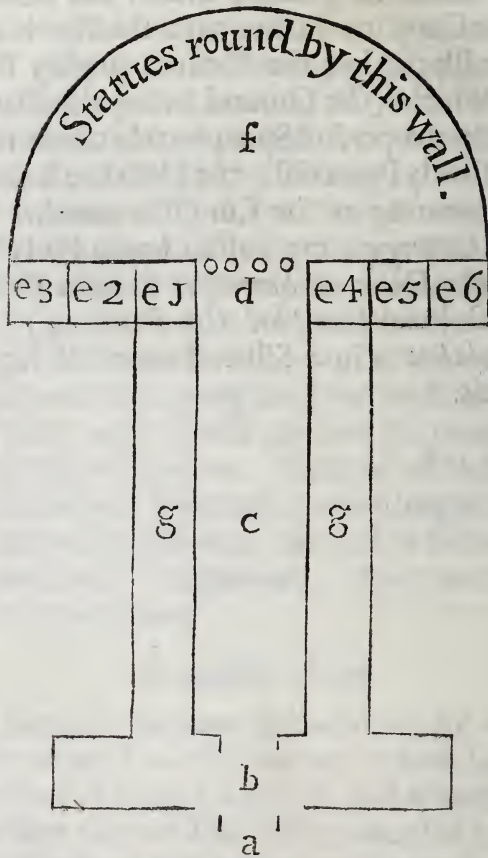
*In the Gold Bed-Chamber, so call'd from the much Gilding of it.*

Here are the *Ritrattoes* of the Family; amongst

mongst others some by *Titian, Giorgion, &c.* Titiano.  
Giorgione, &c.  
nothing particularly Remarkable.

In a Clofet in this Room is kept in a Box the Famous *Magdalen*, Small, the same Size Correggio. as the Copy my Father has: the Blue is turn'd quite Black, but the Flesh is mighty Bright, and which (the Ground being also Dark) is therefore a perfect Spot; but that Spot is most excessively Beautiful: the Flesh the same kind of Colouring as the *Christ* in another Copy after *Correggio* my Father has, a Holy Family, (the Duke of *Somerset* has the Original, and Colonel *Campbel* the Drawing.) This *Magdalen* is in a Silver Frame all set with Jewels.

## MANTUA.

*The Palace of T.*

The Plan of the Palace is of this kind, [*a*] is the Entrance, [*b*] a large Court, [*c*] the Passage with Lodgings on each side, [*g g*] leading to a Portico [*d*] which looks into the Garden [*f*], and which Portico has three Rooms on each side of it, [*e 1, e 2, &c.*]

In

In the first Room [*e 1*] on the Left-side is *G. Romano.* the Fall of *Phaeton*, painted in the Middle of the Ceiling; my Father has a Colour'd Drawing (not the Original) of this: 'Tis the Same, and that Particular, but very Proper, and Noble Tinct of Colour as in the Drawing. Over the Window in the same Room are several Beasts fighting; my Father has the Drawing of This by *Primiticcio*. In the Right Corner a-top, and partly coming over the Picture is the Sphynx, of which my Father has the Drawing by *Giulio*. There are three Battels in this Room, besides that of the Beasts.

*e 2.* Divers Stories of *Ovid*, in Medallions; amongst the rest the *Horatii*, and *Curiatii*, of which my Father has a Drawing by *Gio. Battista Bertano Montovano*, a Disciple of *Giulio*.

*e 3.* is the History of *Psyche*; the Banquet of the Gods is Etch'd by *Battista Franco*: My Father has a Drawing of a small part of it. Over the Chimney is *Hercules* sitting: He appears vastly Large, tho' he takes up but little room, but 'tis fill'd Intirely. In the same Room next the Window, and fronting the Door, is the *Mars*, and *Venus*, of which my Father has the Drawing.

In the Porch over the Door on the Left-hand is the *David*, and *Goliath*. My Lord *Pembroke* has the Drawing. 'Tis in a half Round as That.

In the Room *e 4*, on the Right-hand of the Portico, are the Marches, and Battels, Etch'd by *Peter Sancta Bartoli*. My Father has several

veral Drawings of these, by *Giulio* himself, *Girolamo da Carpi*, &c.

*e 5.* In the Middle of the Ceiling is *Julius Cæsar* with his *Lictors*, and all round the Picture are *Grotesques*.

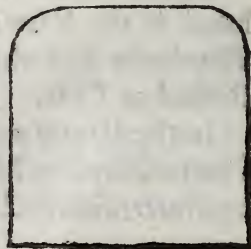
Over the Doors are two *Medallions*, one of which is the *Continence of Scipio*. Under these *Medallions* is a *Frize of Boys*, and which is continued all round the Room, a great part of which my Father has in several Drawings of *Giulio*.

The last Room [*e 6*] is a Noble one indeed! here is the *Fall of the Giants* (Etch'd by *P. Sancta*;) 'tis Painted on the Ceiling, and all round the Walls quite to the Ground. At the first Entrance every thing seems to be tumbling (as has been remark'd by *Vasari*, and *Filibien*, who have describ'd this Palace at large.) Particularly a Brick Wall with an *Architrave of Stone* is so painted, that every body must needs be deceiv'd by it. The Description given by these Authors is not however to be Intirely rely'd on; They say the Room is round, which 'tis not. 'Tis thus:

*The Plan.*



*The Profile.*





*Filibien* says, that the Stories on the *Trajan* Column are here represented. I don't doubt but he means those I call Battels, and Marches; whether they are what are on that Pillar may be seen by the Prints of One, and the Other.

A Great part of the Fall of the Giants my Father has a Drawing of: 'tis a Copy all gone over with Oil Colours in Beautiful Tincts (Stone Colour) by *Rubens*.

The Six Rooms, but more especially This last, are well preserv'd.

The Apartments on both Sides, [*g g, &c.*] which make the Perpendicular of the T are Chambers, all of them Dark, and Almost all of them painted with Grotesques, and Foliage.

In one of these Rooms on the Right-hand is a Range of Little Histories in Squares just under the Ceiling, amongst which is *Apollo* slaying *Marsyas*, and *Orpheus* singing to *Pluto*; but the Place is so dark that they are hardly Visible.

All these Apartments are Ill preserv'd, being Now us'd for Lodging Rooms for Poor People, and open to Every body; but the six that make the Upper part of the T are kept Lock'd up, and Preserv'd accordingly. My Father has several other Drawings for this Palace, besides those already noted; as a Foliage, in the Middle of which is a Dog asleep, a Grotesque Head, &c.

### V E R O N A.

*The Church of St. George.*

At the Great Altar; the Famous Martyrdom Paolo Verone-  
of nese.

of *St. George*; Extremely finely Colour'd, but without Harmony. A Picture of prodigious Magnificence, and Richness of Invention: many Figures, and those as big as the Life.

*Ditto.*

Two other Good Pictures of this Master; one over the Door, the Baptism of *Christ*; the other at an Altar on the Right-hand

*St. Barnabas* curing the Blind.

*Paolo Fari-  
nati.*

Next to the Great Altar is the Feeding the 5000. 'Tis much Admir'd, and is indeed a very Good Picture, tho' the Colouring is something Heavy, and Dirty. My Father has the Drawing very Large.

Here are the three Tombs of the *Scaligers*, full of Ornaments and Statues: Gothick.

### *The Theatre.*

Before it is a large Square full of Inscriptions, and *Bas-Reliefs* in the Walls. There are two of These, Small, of an Excellent Taste, and very much alike. In One *Mercury* stands, and holds something in his Hand to the Earth, represented by a Woman which sits: under these Figures is written ΕΡΜΗΣ and ΓΗ. In the Other is the Same Woman, only Here one Foot is rais'd on a round Ball. This Figure is an *Intaglia*, (as I think) in the King of *France's* Collection. My Father has a Past of it, as he has a Drawing by *Parmeggiano* of the same Woman; together with a Figure, Clad, in the same Attitude as the *Mercury* in the other *Bas-Relief*. There is a Wood-Print of This.

## D U S S E L D O R P.

Here is such a Collection of *Casts* from the Antique Statues as at the Academy at *Rome*.

The Elector *Palatine's* Collection of Pictures consists of Some *Italian*, but chiefly of *Dutch*, and *Flemmish*. *Rubens* is Here seen in *Rubens.* Perfection: I believe there is about 40 Pictures of him, many very Capital; as the Battel of the *Amazons*; the Fall of the Angels (of which my Father has the first Thoughts, and Sir *James Thornhill* the Finish'd Drawings in several Large Pictures, as they may almost be call'd) The most Capital Picture of all here is the *Assumption*. Whoever sees this Collection must have a Greater Idea of *Rubens* than 'tis possible to have without seeing it; and such a One as will give him a place amongst the most Excellent Painters.

*Raffaele's* Figures are Fine Actors, and Graceful, and Noble Persons, but examine them as to Particular Parts, they are not by much so Perfect as what he Studied, and Imitated, the Antique: *Rubens's* People are as it were of Another Countrey; one sees not Nature Improv'd by the Antique, but a Sort of Nature, not the Best; Not only Hands, and Feet, and some Particulars, but the Whole Figures are Incorrect, and Something *Lourd*: They are not People so Agreeable as to their Persons as *Raffaele's*; But they perform their Parts well, with great Propriety, and Energy; (generally speaking) and These Pictures have Harmony, and Magnificence, together with  
a vast

a vast Force of Painting, and Colouring: tho' (to say the Truth) This last Article, and for which This Master is so much Celebrated, is not Intirely to my *Gout*; It has Vigour, but not the true Delicacy withal, as is seen in *Titian*, and some Others; It partakes Something of the Gross Style of his Figures: May not the same be said of his way of Thinking Throughout? And perhaps Those Thoughts, Those Figures, That sort of Magnificence, Colouring, &c. have a Better Effect Together than if any One of them had been in Another Taste. They produce Pictures, Excellent in their Kind; tho' That Kind is not the Same with Those of *Raffaele*, nor so Good! Thus *Mich. Angelo* was an Excellent Sculptor as well as the Best of the Ancients; But their Styles are Different, as are the Degrees of That Excellence. And Thus too *Paolo Veronese* is justly Esteem'd, but his People are not like the Others I have mention'd; they are Agreeable enough in a Modern Story, not in an Antique One. Indeed every School, and almost every Master exhibits a several sort of People; Better, or Worse, as they approach the Model left us by the Ancients, (for the Naked especially) and as they fit the Stories they represent, and the Parts they act.

F I N I S.



# A D D E N D A.

Page 29, after Line 3.

**B** *Egarelli* Modell'd all the Considerable Figures for *Correggio* in the Dome of *Parma* and Church of *St. John*, as *Monfieur Crozat* told me.

p. 56. l. 22.

*Bianchi* (Cabinet-keeper of the Great Duke) told me, that before 'twas remov'd from *Rome*, (which according to *Maffei* was in the Time of *Julius II.*) 'twas in perfect Preservation, and that these Fractures happen'd in the Carriage of it to *Florence*.

'Tis the Work of *Cleomenes* the Son of *Apollodorus* an *Athenian*, as appears by the Inscription on the Base. The *Venus* which *Julius Caesar* dedicated, and set in the *Pantheon* had the Ears bor'd, and the Remains of the Pearl (Undissolv'd) which *Cleopatra* drank, and was afterwards cut in two, were hung to them. *Martianus* p. 132.

P. 57. l. 3.

The Body, great part of the Thighs, and the beginning of the Arms, are all that is

A a

Antique

Antique, the rest is added, (as *Maffei* says,) by *Ercole Ferrata*, who he also says has found this Body to be probably of *Phidias*; 'tis in his Note on the *Venus of Medicis*, his Words are, “ *Nel luogo dove si conserva*  
 “ *presentamente questa Statua si vede an-*  
 “ *cora il nobilissimo Torso della Venere che*  
 “ *già stette in Belvedere, e era creduta*  
 “ *per quello di Fidia, siccome reconobbe di-*  
 “ *ligentamente Ercole Ferrata che lo re-*  
 “ *staurò di Testa, Braccia, a Gambe da un*  
 “ *Gesso antico del torso che si conserva di*  
 “ *quella stessa di Belvedere.*

I don't remember to have seen this Cast, but my Father has one of this *Torso*, and two Drawings of it, one of *Andrea del Sarto*, the other of *Parmeggiano*, at least they are judg'd to be of those Hands.

*p. 63. l. 19.*

My Lord *Pembroke* has an Original Drawing of This; very Capital.

*p. 115. l. 10.*

According to *Ficaroni*.

*p. 125. at the bottom.*

*Pliny* (*L. 36. c. 5.*) says, the *Niobe* was judg'd to be of *Praxiteles*, or *Scopas*. When, and Where 'twas found is not known, at least I don't remember to have heard; but 'tis very probable all these Figures did not belong to it Anciently; and that those that did were Otherwise plac'd.

*p. 131.*

p. 131. l. 25.

They have taken up an Opinion at *Rome*, that both these Statues of *Hercules* were made by the Same Hand, and that the First done not being lik'd, occasion'd the making of the Other. There is indeed a vast difference in the Goodness of them, so great, that though the same Name were upon both, (as I think it is) or whatever other Reason can possibly be Offer'd for that Opinion, 'tis much more probable that One is a Copy of the Other, and by some Inferior Hand.

p. 151. l. 11.

The Garden is not Contiguous to the Palace, but belongs to the Family *Farnese*, and is in another part of the City.

p. 153. l. 11.

*Cicero* in his fourth Letter to *Atticus* speaks of the Marble Statues of *Mercury*, with Brazen Heads; upon which his *French* Translator (the *Abbe St. Real*) says it was usual with the Ancients to make the Heads of Statues of different Matter from the rest, that changing Those they might serve for Other Persons, without making new Intire Statues: for this he quotes *Sueton. in Calig. c. 22.* This however could not be the Reason for the Brazen Heads of these *Mercuries*.

p. 176. l. 20.

*Ficaroni* told me it had been a Temple of  
A a 2 *Bacchus*;

*Bacchus*; 'tis Certain 'twas not a Christian Church Originally, They never building their Sacred Edifices in the Form This is; 'tis Octangular, and at every Corner a Pillar.

p. 280. l. 13.

In this Stupendious Piece of Sculpture is another Instance of this Masterly Liberty of Dispensing with the Vulgar Rules which Inferior Genius's Truckle under; The Design of the Artists was to make a Man in the Utmost Perfection; This then must be between the two Extremes, it must not be too Young, and Delicate, nor too Old, and in Decay; not Effeminate, nor Ungentile; the Character of a *Laocoon* was then Thus far for their Purpose: And this Story furnish'd an Occasion of a fine Expression, that it might not be an Indolent, Unactive Figure, but have something besides its Masculine Beauty to Awaken the Attention of the Beholders: and this moreover puts the Muscles in Motion, and makes them more Apparent. These undoubtedly were farther Inducements to the Choice of this Subject. And the two Sons of the Priest, together with the Serpent being very subservient, as Contrasting, and Enriching the Figure, makes it the Best that can possibly be Imagin'd for the Design of the Sculptors. They have then not only made the Priest Naked, but the two Young Men so Small, as to bear no Proportion to the Other, the Principal Figure, so that consider'd as a Father, and his two Sons,  
(Youths)



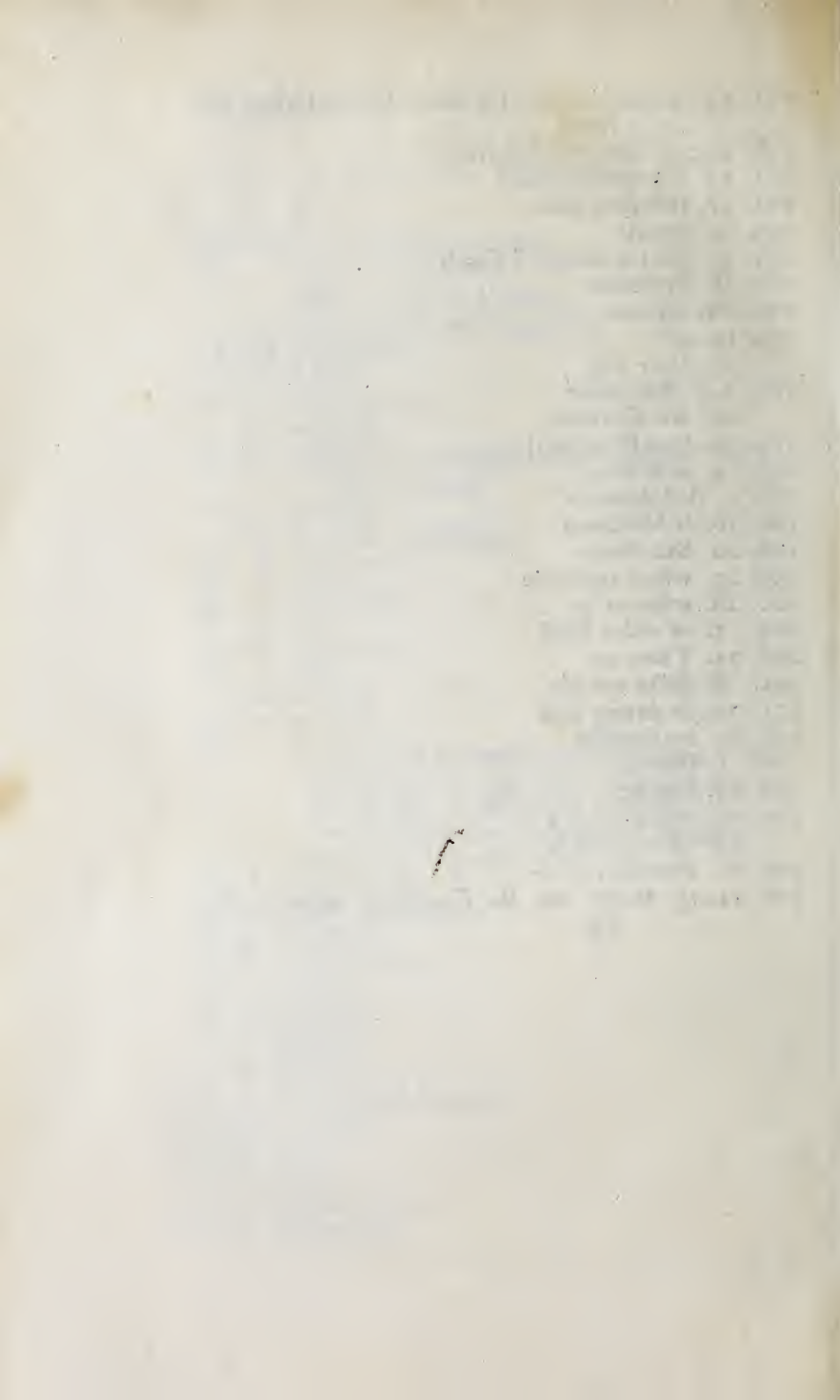
(Youths) as well as a Priest Officiating, here is Absurdity upon Absurdity. But as 'twas not the Design to Tell, or Represent This Story, such Objections are Impertinent: These Great Masters had another View, and their Conduct has been the Wisest that could possibly have been: for as the Pontifical Habits would have spoil'd their Design Intirely; by making the Young Men Larger they would have call'd in Enemies, instead of Auxiliaries; These would have Hid, or Embarrass'd their *Laocoon*, and Divided, and Perplex'd the Attention, and so in a great measure frustrated their Design.

The Consideration of what is the Intention and Main Business of an Artist would strike off a great deal of what Injudicious People take to be unquestionable Faults, or Neglects at least, and Discover as many Beauties: and Particularly in Portraits, where the Principal Affair is the Figure; and of That the Face, to which Every thing else in the Picture ought to be Subordinate, and Subservient.

# ERRATA.

- P**reface, ii. 16. often written  
 xii. 5. are more  
 xvi. 11. in the Vatican  
 xxi. 20. he was then *passing*  
 4. 24. Colveniers  
 7. 13. Lovino  
 11. 11. the same care  
 30. Incendio  
 15. 24. and there are Angels with Musick; All are  
 over her Head  
 20. 5. however  
 13. Ariadne, and *Theseus*  
 28. 2. Pastelles  
 33. 6. Bacchante  
 35. 23. Caiano  
 40. 28. choquing  
 42. 3. Santa  
 19. are held  
 44. 15. are four  
 50. The Article of the Unfinish'd Statue of *Mi-*  
*chael Angelo* in the Yard of the House by  
 the Dome is Misplac'd; it should have  
 been inserted after the Gallery, which goes  
 on to the Tribunal, p. 55.  
 55. 8. à la Romaine  
 58. 27. I shall mention  
 59. 30. del Monte  
 60. 18. Guido Reni's  
 77. 14. Guidacci  
 78. 22. Cavallini  
 83. 7. these are  
 16. there are  
 89. 5. Letters and *Signatures*  
 91. 28. the Ideas  
 104. 33. is no  
 111. 31. Sparta  
 116. 15. is as probable  
 129. 27. Triumphal

131. 13, 14. the Hercules the Same, but the Others Different
148. 22, 23. Sorrow of *Dirce*
151. 13. Temple of *Peace*
152. 25. that gave such
157. 22. *dixeris*
158. 30. [in the Margin] *Guido*
160. 28. Prejudices
176. ult. *Mezza*
177. 19. *di*  
20. *Over* the
182. 2, 3. *Riformato*  
20. *are There* too
183. 24. (not Originals)
187. 4. *as* is seen
189. 4. *Aldobrandini*
191. 16. *la Maschera*
192. 20. San Paolo
196. 23. which resemble
200. 26. when *at* 20
204. 2. of *either* kind
206. 22. There *are*
232. 8. strike out *the*
271. 25. *for having* said
278. 23. *are* founded
281. 1. *Over* it
302. 29. *they* fit
304. 32. Agostin? If a  
34. Others, he is
305. 21. Pamfilio
306. 12, 13. strike out *the Figures are about a Foot long.*



## POSTSCRIPT.

**I**N a Work of This nature one cannot hope there will be No Mistakes, Especially when, as in the Present case, there was nothing More, Originally intended than Private Memorandums. When I made my Notes upon the Places I had not the least Imagination of their being Beaten out, Wrought up, and Set to Publick View. But now that it has so happen'd, that what is done might be as free from Errors as possible, we laid hold of an Opportunity which came very seasonably of submitting the Whole to the Examination of a Gentleman just return'd from *Italy*, who we knew had been a very Judicious, and Exact Observer, and would on This, and All Occasions use the Freedom, and Candour of a Friend: What Corrections he has made we thought our selves Oblig'd to add to those we had already noted.

*p. 10. l. 2. & 3.* the words *in the Palace Pitti* should have been left out.

*p. 46. l. 4.* I believe that *Antinoüs* is not without a Nose, but That it Has is not Antique.

*p. 130. l. 5* That Second Gate I Now very well remember delivers you into a large waste ground, at the Corner of which on the Right hand near the Palace is the *Toro*. The Palace is as the *Royal Exchange*

in *London* the Lodgings, and *Porticoes*  
encompass a Square Court.

p. 164. at the Bottom.

*Plato* a Boy, asleep with several Bees &c.  
Our Friend says this subject is Painted on  
the Ceiling in another Room of this Palace,  
and very finely by *Guiseppo Chiari* (with  
Allusion doubtless to the Arms of the *Bar-  
berini* Family, which are Bees) but does  
not remember the Picture here Describ'd,  
as neither do I That He speaks of. Possi-  
bly here may be some Mistake; but whe-  
ther there Is, or No, or if there Is, What  
it is, or How it happen'd, not having a  
Distinct, Positive Remembrance of this  
Particular, and my Notes being Now flung  
Aside as of no farther use I cannot take  
upon me to say; but must leave the whole  
to be farther enquir'd into by those who  
shall think it worth their while.

p. 350 l. 6. I Believe the Baptism of Christ  
is of *Tintoret* as our Friend asserts it to  
be.







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